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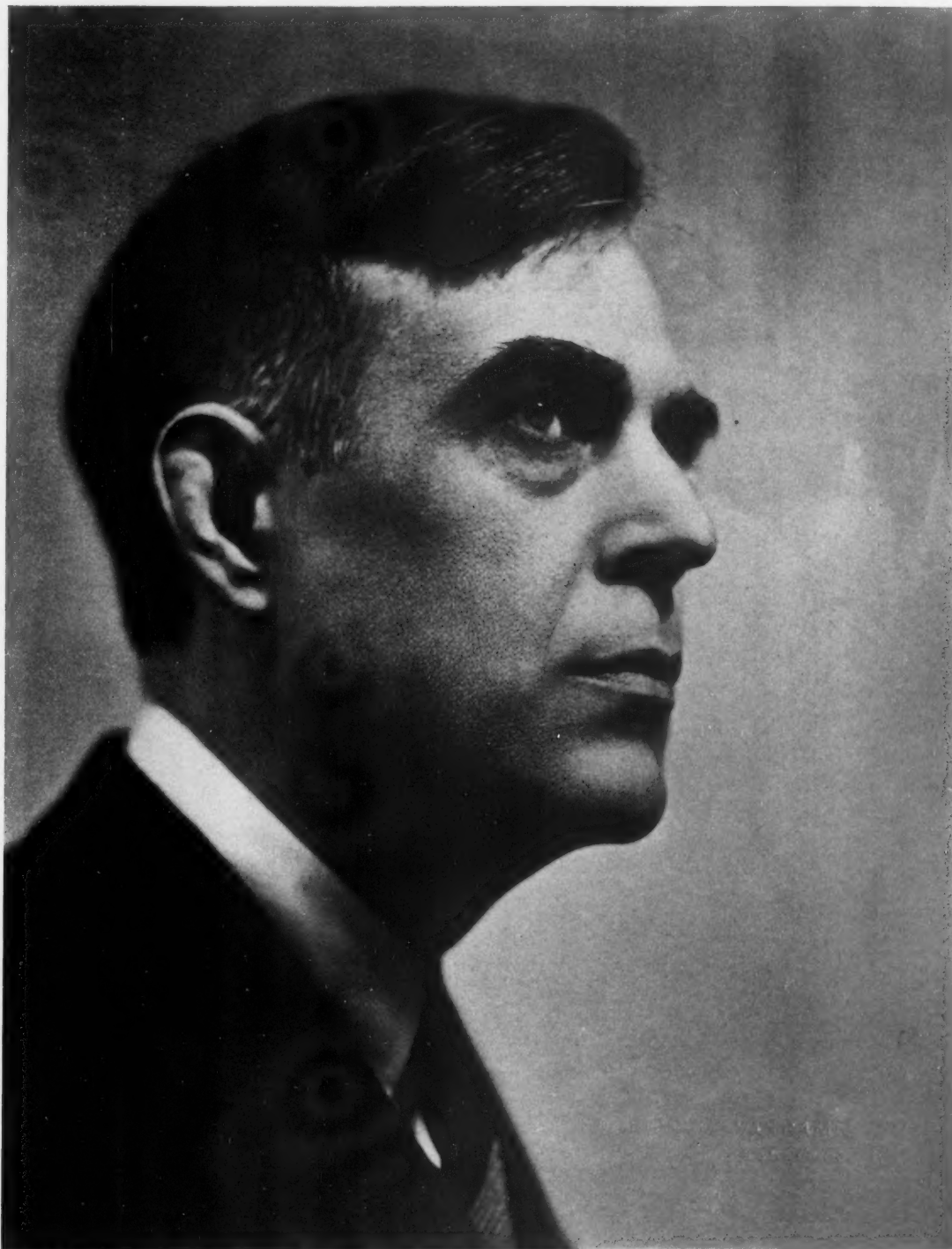
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NEW YORK, SATURDAY, APRIL 27, 1929

WHOLE NO. 2559



Vandamm photo

John Powell

Pianist

Whom the New York Critics Welcomed Enthusiastically on His Return from a Successful European Tour



WILMA MILLER,
coloratura soprano, who is well known in Broadway musical comedy shows. Miss Miller was engaged for the Exposition of Industrial Arts, recently held in Albany, N. Y., and every evening during the period from April 6 to 13 was heard over television, featuring recital songs from the catalogue of DeSylva, Brown & Henderson. Miss Miller had met with such fine success in these numbers, that she was requested to especially program, among others, Charles Wakefield Cadman's *Our Little Dream*; John Steel's *Sunshine of Roses*, and Lily Strickland's *Honey Babe*. (Photo by G. Maillard Kessler)



LYNNWOOD FARNAM,
who, on Easter Day, at the Church of the Holy Communion, New York, began the final group of seven of the twenty organ programs in his complete Bach series (Sundays at 2:30, Mondays at 8:15). During the current season, in addition to this major undertaking and his teaching at the Curtis Institute of Music, Philadelphia, Mr. Farnam has appeared four times with the Society of the Friends of Music, New York, and at a concert of the Beethoven Association, also fulfilling recital engagements in Providence, Chicago, St. Louis, Montreal and other places. In January and February, 1930, he will make a transcontinental tour under the management of Bogue-Laberge, Inc. (Harris & Ewing photo)



LEONORA SPARKES,
former soprano of the Metropolitan Opera Company, who will give her first New York concert of this season in the ballroom of the Hotel Plaza, on May 3, in conjunction with Charles Anthony, well-known pianist. Miss Sparkes and Mr. Anthony will do the *Nursery Rhymes* by Hughes, in which the soprano won such a splendid success here several years ago, and her part of the program also will include numbers by Scambati, Scarlatti, Wolf-Ferrari, Debussy, Fourdrain, Thomas, Koehlin and Szulc.



ELLY NEY,
distinguished pianist, who was heard on the Eveready Hour, over the National Broadcasting Company's hook-up, on April 23. Mme. Ney presented a Liszt program, including the *Hungarian Fantasia* and *Mephisto Waltz*.



GRAINGER SKIDS.

In a recent letter to his manager, Percy Grainger writes from Segeltrop, Sweden: "Skiing is just glorious. Maybe it is the jolliest of all the sports I have tried." This picture shows Grainger in one of his first attempts. Grainger's love for the north is well known, and he seems to become more and more devoted to it every day. One may expect to hear any time that he is making a concert tour to the North Pole, and when he does it is to be hoped that he will do it on something more substantial than skis. Someone has said of him that he found skis more slippery than keys.



NEVADA VAN DER VEER,
who will sing her third consecutive Cincinnati Biennial Festival, beginning May 6, the rehearsals for which will start May 3. She will sing the *Bach Magnificat* in Latin, the *Erda scene* (*Das Rheingold*) and *Waltraute* (*Die Götterdämmerung*) in German, besides several leading understudy roles.

PEARL OKIN,
age ten, who with Herbert (eleven), Madeleine (eight) and Joy Schiffer (nine) was heard in an interesting recital at the Effa Ellis Perfield studios on April 14.



HERBERT SCHIFFER,
age eleven, a pupil of Effa Ellis Perfield, who, with his sisters, Madeleine and Joy, appeared in a piano and musicianship recital at the Perfield Studios on April 14.



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Bruno Walter Definitely Decides to Leave Berlin Post

Resignation Became Effective April 15—Coming to United States This Summer—Furtwängler Closes Philharmonic Season—Walter and Gabilowitsch Play Double Concerto—Shavitch's Popularity Increases—Graveure Art Appreciated

BERLIN.—Bruno Walter, the biggest personal asset of operatic Berlin, is lost to the city, for the present at any rate. The lengthy negotiations with the municipal authorities, the state and the other opera houses, which were to weld the city's multifarious operatic forces into one body, have failed, and Walter had made good his threat to resign. His last appearance here was on April 14, when he conducted Fidelio. Two days later he left for London to conduct the German operas in Covent Garden. Later in the summer he goes to the United States, where he will conduct a series of outdoor concerts. Until further notice, however, he continues to reside in Berlin.

Walter's going comes as a particularly hard blow at this juncture, since he was to have conducted an important part of the performances during the great Berlin festival in June and July. All he will now conduct during the festival is Mahler's *Lied von der Erde* at the Philharmonic. It is expected, of course, that Walter will continue, and even extend, his concert activities in Berlin next year, but so far as the opera is concerned Walter's Berlin career is ended.

In order to understand what this means it is necessary to realize the magnitude of the crisis to which Berlin's operatic affairs have come. In spite of a General Intendant, commander-in-chief of all three opera houses, there is a deplorable lack of unity in the management of the three houses, which even seem to be rather antagonistic to one another, each aiming to follow its own policy and tendency. Thus the unparalleled artistic powers combined in Berlin cannot be made to work profitably in an artistic sense, not to speak of the very problematical financial question. Most of the prominent singers and conductors are constantly travelling about, thus preventing the formation of a high-class ensemble, and forcing the management to rely on guests from various other theaters in order to maintain a repertory. It would lead too far to discuss in detail the reasons for this deplorable state of things.

Bruno Walter at last lost his patience. He proposed a plan for reforming the Berlin opera houses, combining all their various forces, carrying on the work from a central management, creating a constant ensemble, in fact making the Berlin Opera a model of its kind. Incidentally he demanded extraordinary—almost dictatorial—powers for himself, not only in the Municipal Opera, as heretofore, but also in the two State Opera Houses. To realize this very sensible and excellent plan was, however, hardly possible, in view of the fact that Kleiber and Klemperer had for years been accorded far-reaching personal powers in their own theaters. Protracted diplomatic transactions did not lead to a satisfactory solution. Finally Walter received an offer of 100,000 marks (\$25,000) salary in the Municipal Opera, and fifty thousand marks (\$12,500) additional for a series of guest performances in the State Opera, besides a five months' leave of absence. Walter declined this tempting offer, the financial point of view being secondary.

When matters had reached this stage, Kleiber suddenly suffered an extremely dangerous attack of appendicitis, threatening his life and enforcing an immediate operation. This made further negotiation impossible for the time being, and nothing has yet transpired either with regard to Walter's

successor, or the solution of the problem of co-operation between the various operatic forces of Berlin.

PERGOLESI AND SCHENK

One of the last artistic tasks accomplished by Walter was the revival of two little works of olden times—Pergolesi's charming intermezzo, *La Serva Padrona*, and Johann Schenk's *Der Dorfbarbier*. Pergolesi's little masterpiece was delicious, largely owing to the fascinating personification of the title role by Maria Ivogün. Ludwig Hoffmann and Emil Nitsch gave the two male characters of the little opera with much humor and with adequate musical expression.

Johann Schenk, for some time Beethoven's teacher, has acquired a certain modest celebrity in musical history not only by this meritorious fact but also by his singspiel, *Der Dorfbarbier*, which for many decades was considered one of the best of older German comic operas. To our generation this Village Barber is entirely unknown, but Bruno Walter's revival proved that even in our advanced and blasé age this unpretentious score may still be of interest, provided the singing and the scenic production are of the excellent quality that characterized this performance. Bruno Walter fully brought out whatever there is of comic and mildly parodistic effect in Schenk's music.

(Continued on page 10)

Pennsylvania Grand Opera Closes Season

The Pennsylvania Grand Opera Company will close its season with a performance of Verdi's *Falstaff* on May 1, at the Academy of Music, Philadelphia. Pasquale Amato will be cast in the title role.

Dr. Francesco Pelosi, general manager, announces that next season the company is preparing to give twelve or more performances in Philadelphia, with Del Cupolo again conducting.

Philharmonic-Symphony Conductors for 1929-30

Announcement has been made of the conductors who will lead the Philharmonic Symphony Orchestra next season. In addition to Arturo Toscanini, who will be in charge for sixteen weeks extending over October, November, part of February, March and April, Willem Mengelberg will re-



A. Y. CORNELL,

who will hold his twenty-first consecutive summer school at Round Lake, N. Y., beginning June 24 and ending August 3. There will again be normal courses for singers and teachers, with recitals and operatic appearances a part of the weekly activities. (See story on page 14.)

turn for eight weeks, beginning November 25, and Bernardino Molinari will conduct for five weeks, from January 20 to February 23. Ernest Schelling will again conduct five children's concerts in the latter half of the season. Walter Damrosch retires as guest conductor and leader of the young people's concerts, to devote himself entirely to his radio activities.

Philadelphia Bureau of Music Announcement

The Bureau of Music, which was recently created in the Department of Public Welfare in the city of Philadelphia, with Clara Barnes Abbott as its chief, announces that one of its main objectives is to provide a Temple of Music, in which may be housed orchestral, operatic and other essential phases of the musical life of Philadelphia. Its interests also include municipal bands, free orchestral concerts, Atwater Kent auditions, a civic junior orchestra, a spring festival, as well as philanthropic and educational programs.

Milan Hears First Italian Performance of Czar Saltan

Rimsky-Korsakoff's Opera Has Sumptuous Production—Toti dal Monte the Rage in Rome—Naples Hears Wolf-Ferrari's Sly

MILAN.—A super-production of Rimsky-Korsakoff's fairy opera, *Czar Saltan*, engaging the entire resources of the Scala, has given the Milanese public a glimpse of scenic splendor such as even this famous theater has not previously vouchsafed. There never has been a more spectacular effort, and thanks to this, as well as to a perfect performance under the baton of Ettore Panizza, the work achieved a real success. (See photograph on page 10.)

Principals, chorus and orchestra combined to give Rimsky-Korsakoff's music a really first-class hearing; the chorus especially, which was on the stage most of the time, did some of the best singing it has ever done. Di Lelio in the title role (bass) was excellently cast: his comic talent, one of his greatest assets, stood him in good stead. The important roles of the Czarina and the Swan Princess were in the capable hands of Bruna Rasa and Cesarina Valobra, and Panizza's conception of the work made for clarity and delicacy rather than for outstanding feats of virtuosity.

The work itself made a favorable impression, though one could not altogether forego comparison with that other fairy opera, *Haensel and Gretel*, which was born just six years before *Czar Saltan* but shows more musical vitality than Rimsky-Korsakoff's score. Another comparison—with Boris Godunoff, whose shadow somehow haunts this later work—must at once be dismissed from the mind. The story, relating the marvelous adventures of Czarina Mitrissa and the wonderful deeds of her son Guy, has all the colorful charm of Russian fairy tales. Transporting us to that glorious land of make-believe, it is bound to appeal to the child in all of us. This sense of fantastic unreality was preserved in the mise-en-scene of the Scala, and this is what made the performance so delightful an experience.

TOTI DAL MONTE'S LUCIA SCORES

In Rome there has been great enthusiasm over Toti dal Monte, in Lucia di Lammermoor. In Italy, and perhaps in the whole world, Toti has no superior in the art of coloratura, and Rome was not slow to recognize her gifts. Her husband, Lomanto, proved himself pleasing, and Morelli, the Australian baritone, won unstinting recognition in the role of Henry.

More to the taste of the modernists was Italo Montemezzi's magnificent *L'amore dei tre re*. The warmth and sincerity of this score is well enough appreciated in America, where it is probably better known than here in Italy. Dramatically as well as musically this is one of the most interesting works that have come from contemporary Italy.

Gaetano Bavagnoli directed, and further proved his qualities as a sterling musician. The singers—good, if not won-

derful—were Giuseppina Cobelli, Pietro Mirassou, Nazareno De Angelis, and Carlo Morelli.

SLY HEARD IN NAPLES

The big attraction at the San Carlo of Naples was Sly, the Wolf-Ferrari opera that has been winning such good receptions in Germany of late. Its premiere was at the Milan Scala last year, where it had a run of four performances and later three more. It has also been given here since.

The stage production in Naples was in the hands of the librettist, Forzano. There had been considerable expectation, and the bill managed to draw some of the best houses of the season. The scenery was, of course, specially built for the theater, and was much admired. Maestro Vitale conducted with his usual fervor and obtained all that lay within the possibilities of his none too perfect orchestra. The principal interpreters were Giuseppe Taccani, Elena Barrigar, Leone Paci, Anita Appolini, Bianca Tamario and Maria Castagna.

The season's last performance of *La Bohème* was given a few days previously, with great success. Rosetta Pampanini and the tenor Minghetti are names good enough for anywhere, and in the succulent Puccini opera they proved an uncommonly good "draw." The latest announcements promise a new work, *Maggiolata Veneziana*, by Rito Selvaggi, the preparation of which should be finished shortly.

Two other opera seasons (among twenty or thirty others) of interest are those at Bologna and Parma. At the former city Werther has been the most important work given, while at Parma it has been *Butterfly*.

SZIGETI STIRS MILANESE

One of the principal events in the concert world was the Joseph Szigeti evening at the Milan Conservatory. The Hungarian violinist succeeded in stirring his large audience to great enthusiasm. His program included a Sonata of Bach, another by Debussy, and *Baal Shem* by Bloch. To these were added pieces by De Falla, Bartok, and Szymanowski. All too rarely do we in Milan hear violinists whose musicianship is on so high a plane. Szigeti displayed no showmanship whatever, yet one was perfectly aware that he had at his disposal all the brilliance of technique that is the virtuoso's pride. Nor was his interpretative sense beguiled by the love of hearing luscious tone. This he had at his command, but ever subject to the mood of the work.

Of extraordinary interest was the concert of the Russian National Balalaika Orchestra, directed by Michailowsky. A chorus and soloists assisted, and sang a quantity of Russian popular and classical music. Some dances accompanied by the balalaika were much appreciated. CHARLES D'IF.



HANS KINDLER,

whose tour through Europe is proving to be a series of triumphs, with a steadily increasing following for the cellist. During the latter part of February Mr. Kindler fulfilled seven engagements in Holland alone, and in March thirteen, all of which brought forth the most laudatory comments from the press. The *Rotterdamsch Dagblad* called the cellist's playing "a rare event," and referred to him as "an artist by the Grace of God."

Unique Orchestral Situation in Paris

Seven Organizations Play to Minimum Audiences—But Paderewski Fills His Hall—Also Six Americans, Webster, Johnsson, Caffaret, Ferris, Berkova and Maazel—Artur Schnabel Delights Parisians.

PARIS.—Orchestral concerts continue to be the feature of the advertised entertainments of Paris, though the public shows little interest in most of them. The Straram orchestral concerts are given in the Champs Elysees theater to audiences which seldom fill half of the large building. The oldest organization of them all, the orchestra of the Conservatoire, fares better, because the concert hall is much smaller. The Colonne orchestra remains in the same old Châtelet theater in which it began its existence nearly half-a-century ago. Gaubert, also of the Opera, conducts the Conservatoire, and Pierné conducts the Colonne orchestra. The Pasdeloup orchestra, conducted by René-Baton, is in the Champs Elysees theater on Sundays, leaving Thursdays free for Straram. The Lamoureux orchestra is conducted by Wolff, who also conducts at the Opera Comique. The Poulet orchestral concerts are given in the Sarah Bernhardt theatre. The newest orchestra, the Symphonique, holds forth in the Pleyel hall, which is nearly always very much too capacious for the absurdly small audience. If the great statesman Colbert complained of the lack of unity of spirit among the workers of his day, what would he say if he returned to find about half a dozen orchestras fighting for a sixth of the patronage of the Parisian orchestral public? One fine orchestra, conducted by a director of outstanding merit, would do more musical good than these underpaid, under-rehearsed, organizations can do.

When the popular soprano, Lotte Lehmann, sang at one of the concerts of the Orchestre Symphonique the large Pleyel hall was filled and enthusiasm ran high.

ENTHUSIASM FOR COSSACKS

For crowds, extra numbers, and the wildest kind of prolonged applause, the Russian chorus, called the Don Cossacks, has beaten all records for this and many another season. Conductor Jaroff, a short and stocky man beside the huge singers of the choir, produced effects with his choristers which carried the closely packed audience by storm. It is refreshing now and then to find that musical enthusiasm still exists, in spite of the chill of numberless concerts in almost empty halls.

A good audience likewise supported the venture of Conductor Siohan in giving Bach's B minor mass in the Gaveau Hall. The orchestra also played the Suite in D containing the air which was transcribed by Wilhelmj, now known as the air for the G string. Bach's original version still has its merits, however.

LISTENERS RISE TO GREET PADEREWSKI

As Paderewski gave the receipts from his concert to various charity organizations, it would be ungracious to find fault with his piano playing. The vast audience, which

filled every part of the Champs Elysees Theater, was apparently well satisfied with the performance and showed its friendship for the artist in the usual manner. Some of the audience stood up to greet him as he entered.

Elizabeth Schumann's recital of songs by Schumann and Strauss attracted an audience large enough to make the Gaveau uncomfortably full, and a second concert, a few days later, was equally well attended in the Champs Elysees Theater.

A large audience greeted Emil Sauer when he gave his recital in the Grand Opera House, which is not the best place in Paris for the short tones of a piano. The public followed Shakespeare's advice in the prologue to Henry V. "to piece out our imperfections with your thoughts, and make imaginary puissance." The distant tinkle of the piano represented considerable puissance, and the audience gave the venerable pianist a royal reception and long applause. He had to add a number of extras, including an inevitable Viennese waltz.

SCHNABEL'S MEMORABLE INTERPRETATION

Artur Schnabel, Viennese pianist, played the solo part of Beethoven's E flat concerto with the Orchestre Symphonique in the Pleyel Hall to the great delight of his hearers. It was his first appearance in Paris since the war and, incidentally, also the first appearance of a German piano on a French platform since the recent world upheaval. Schnabel's authoritative manner, broad, noble style, rich tone and subtle modifications of the tempos made his interpretation memorable. He might have condescended to add a solo number after he had been recalled to the platform five or six times, but he refrained, to the disappointment of his hearers.

Beveridge Webster is another kind of player. His style is lighter and more of the virtuoso nature. He has a large following in Paris, and his friends gave him a rousing applause for his brilliant and dashing performance of the solo part in Saint-Saens' fifth concerto with the Orchestre Symphonique in the Pleyel Hall. He is certainly making his way surely and not slowly to a position of great eminence in more cities than Paris.

A SUCCESSFUL AMERICAN DEBUT

Esther Johnsson is a young woman from the United States who has been studying in Europe after a long training under the direction of Sigismund Stojowski in New York. Her debut in the old hall of the Conservatoire, with the orchestra under Conductor Gaubert, left a most excellent impression on the surprisingly large audience. Chopin's F minor concerto, César Franck's Symphonie Variations, and a lengthy group of solo numbers were sufficient to demonstrate Esther Johnsson's rank as one of the

woman pianists with whom the concert world will have to reckon. She is about to return to her native land for the summer.

The friends of Lucie Caffaret welcomed her back to Paris when she gave her first recital there in five years. She has played in many parts of Europe and has made two voyages to America since last she appeared on a Parisian concert platform. The Gaveau Hall was well filled with an enthusiastic audience and she was obliged to repeat certain numbers, as well as add to her program. Her Mozart playing was much enjoyed by many in the audience, and she made a special appeal with French music by several of her fellow countrymen. Her style is vigorous and brilliant, though she can be as light as necessary at times.

Rock Ferris, an American pianist who has spent several years in Paris and Vienna, gave a recital in the Gaveau Hall, before departing for London and New York, on his way to a tour in South America. His program, which began with some ancient Italian classics, included the F minor sonata of Brahms, the Schumann toccata, and the Mephisto Valse by Liszt.

Needless to say, the pianist who could perform such formidable works found no difficulties in the smaller pieces by Respighi, Gluck, Chopin, Korngold, de Falla, and Infante on his program. The American colony in Paris was supplemented by a number of French admirers of piano playing, and the critics were well in evidence. The hall, in fact, was well filled, and the applause was generous and just. Rock Ferris is tall and athletic in appearance and he wins the sympathies of his audience at once.

LAMOND PAYS RARE VISIT

Frederick Lamond comes to Paris so seldom that he is practically unknown to the French public. The small audience which greeted him in the Chopin Hall contained many British friends. His playing of Beethoven was admirable, convincing and masterly, and the applause he received was genuine. But it is a pity he has so few patrons in the French capital.

Wanda Landowska continues to draw large audiences with her recitals of old music, played mostly on the harpsichord. Her style in this kind of music is perfection itself, though the tinkling tone of the harpsichord is apt to become monotonous in a long program. There is no lack of enthusiasm for her finely polished art, however, and she is justified in choosing the large Pleyel Hall for her recitals.

MORE SUCCESSFUL AMERICANS

Espacial mention must be made of Frances Berkova, a violinist who has long remained away from the concert platform. Her recital in the music room of an American patron of the arts in Paris a few days ago again revealed her art as an interpreter, her skill as a performer, and the luscious, rich, appealing tone she draws from the instrument. A better performance of the Brahms sonata in G, with Maazel at the piano, could not have been heard. And in the lighter works of Corelli, Sarasate, and some modern composers, she showed she had all the dash and ease that a concert violinist could wish for.

In the same music room two weeks later Maazel, the pianist whose name is known all over Paris, played some

(Continued on page 12)

Marion Talley Makes First Trip to Florida and Cuba

Marion Talley has travelled so many thousand of miles one would not imagine her getting a thrill out of entering new territory. Perhaps her youth and enthusiasm explain the fact that her first trip to Florida and Cuba proved one of the most interesting experiences of her career. Incidentally there is now scarcely a spot in this country or Canada where Miss Talley has not sung.

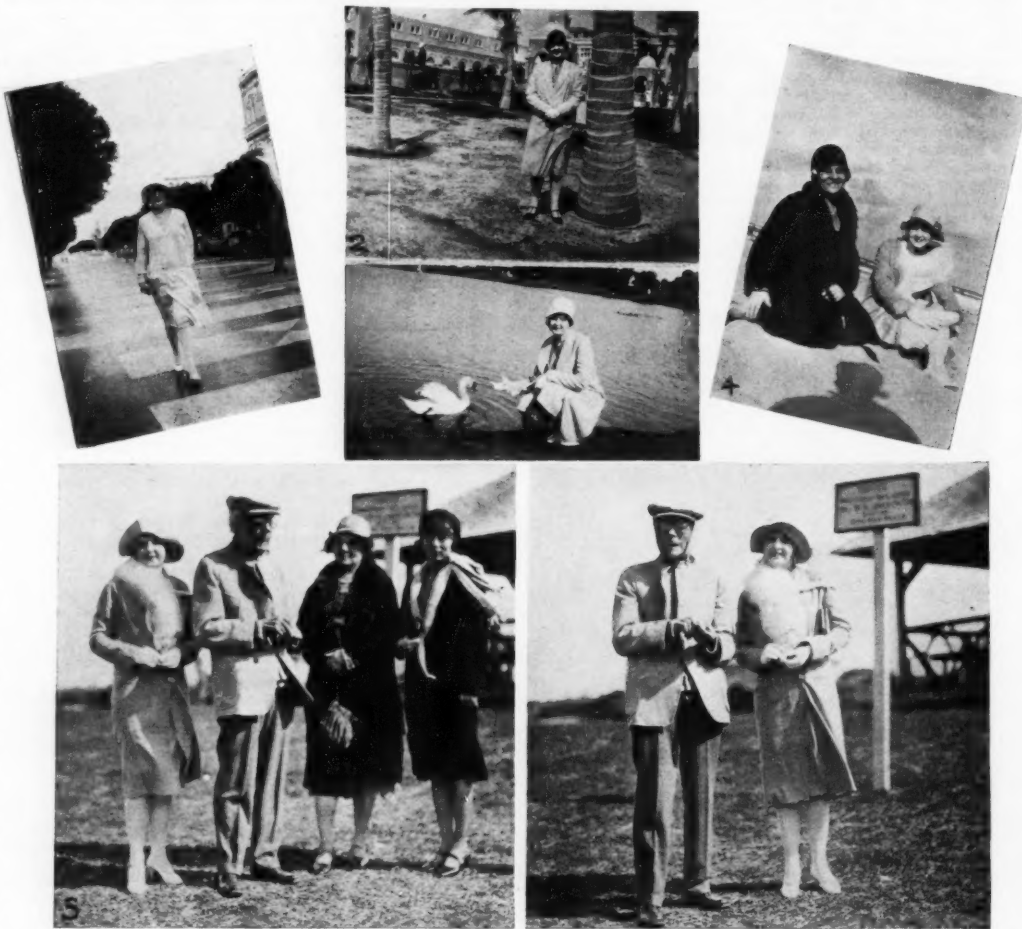
The trip South was more or less of a flying one because Miss Talley was due for her first performance of the season at the Metropolitan Opera on Monday evening, March 18. On February 18, the singer made her initial appearance in Columbia, S. C., and on the 20th in Greenville, S. C. The 25th found her delighting the elite of Palm Beach, under the auspices of the Society of Arts, at the Everglades Club. There a brilliant audience of some three hundred members gave the young artist an ovation. Following the concert the Talley family was invited to remain for the supper dance, but being obliged to leave immediately for Key West by train, this pleasure had to be foregone.

Arriving in Havana on the afternoon of the 26th, the first day and a half were spent in sight-seeing. The 28th marked Miss Talley's first appearance in the Cuban capital, under the auspices of the exclusive Pro-Arte. Miss Talley, charmed with Cuba and its many beauties, regretted that she did not have more time to spend there.

On March 2 she was due for a concert in Miami, this date being followed by one on the 4th in Tampa, the 6th in Daytona Beach, the 11th in Orlando, and the 14th in St. Petersburg. The 18th brought her on the Metropolitan stage as Gilda in Rigoletto.

Miss Talley's concert in Orlando was attended by John D. Rockefeller and his entire household of twenty-one. The famous financier stayed through the concert and at the end sent three dimes back to the Talley family with the message that he would like to come back and meet Miss Talley, but he was afraid he would get crushed in the crowd. However, Miss Talley, being equally anxious to meet the famous old gentleman, volunteered to meet him on the golf links the next morning, where every day, rain or shine, at ten o'clock, he is to be found starting off on the first tee. Soon a photographer and a Fox movie man appeared and Mr. Rockefeller consented to pose for a picture with the youthful singer. The camera man called out to Mr. Rockefeller to give Miss Talley a dime for the picture's sake, but he said he had no more. However, after a minute he dove down into his pocket and finally produced one, so Miss Talley now has two dimes instead of the original one. The caddy, photographer and movie man also won a brand new dime.

Following her last appearance in New York with the opera, Miss Talley is now only doing some recording and she will close the Metropolitan's engagement in Cleveland in Lucia on May 4.



SOME INTERESTING SNAPSHOTS OF MARION TALLEY.

The Talley family met John D. Rockefeller on the golf links at Orlando, Fla., the morning following Marion Talley's concert there, at which Mr. Rockefeller and his entire household were present. In picture No. 5 are shown, left to right, Marion Talley, John D. Rockefeller, Mrs. Talley and Florence Talley, and in No. 6, Mr. Rockefeller has just given the singer another dime. In picture No. 1, Miss Talley is shown at Havana, Cuba, along the Prado; in No. 2, at the private bathing pool at Palm Beach; No. 3, at St. Petersburg, Fla., and No. 4, with her mother at Palm Beach. (Photos 5 and 6 by C. E. Engelbrecht, Ormond Beach, Fla.)

"MURIEL KERR, PIANIST SCORES TRIUMPH"

Headline, Phila. Public Ledger, March 18, 1929



Muriel Kerr made her debut as soloist under Mengelberg at the Inaugural Schubert Memorial Concert in New York on December 5th

Not since Horowitz have we heard a young pianist of such intrinsic distinction.

Baltimore News, March 25, 1929.

Not only a potential artist of the first order, but one who judged by any standard has already arrived.

Nashville Banner, Feb. 12, 1929.

Genius of fire and steel and melting moods.

Phila. Inquirer, March 18, 1929.

PHILADELPHIANS GO INTO ECSTASIES OVER A PIANIST

Phila. News, March 18, 1929

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Berlin

(Continued from page 7)
GLUCK VIA STRAVINSKY

In the Kroll opera Gluck's last opera, Iphigenia in Tauris, hardly ever heard in the twentieth century, received a most careful and generally adequate performance, which proved a real treat for the little band of Gluck enthusiasts. Of all the great composers of the 18th century Gluck probably is at present least understood; with his "statuesque" music, lacking the wealth of romantic coloring in harmony and orchestration, he seems too far removed from our taste. Still, Stravinsky's attempt at heroic, antique, static opera in his King Oedipus reveals the fact that tendencies similar to Gluck's art are again appearing in our age, and on the crest of that wave Gluck may ride into favor once more.

Iphigenia in Tauris is certainly one of the most austere and monumental operas ever written, lacking those soft lyric episodes, that poetry of love which in Gluck's other great scores offer so impressive and finely contrasting episodes to the stern grandeur of the rest. Happily all ultra-modern scenic experiments had for once been abandoned, and a very plain, but characteristic and impressive stage scenery, devised by Teo Otto and Walter Volbach, though not fulfilling all wishes in an ideal manner, still gave a proper picturesque basis to Gluck's music. Fritz Zweig, the conductor, did excellent work, being fully able to understand and to reproduce Gluck's peculiar style. His ensemble of singers is also deserving of praise, especially Moje Forbach as the heroic priestess and Karl Hammes as a powerful Orestes. The chorus of virgins had an especially touching effect. The savage music accompanying the scene of the barbaric King Thoas (fittingly represented by Goohold Ditter), has not lost much of its vehement power after one hundred and fifty years.

AN UNMODERN MODERNIST

Furtwängler closed his series of ten Philharmonic concerts with a novelty for Berlin—a Theme, Variations and Rondo for orchestra by Günter Raphael. This young man of twenty-six has acquired considerable reputation in Germany as a composer. He does not belong to the radical Berlin camp, and represents the more conservative Leipzig tendencies. Brahms and Reger are his ideals, "atonal" tendencies are hardly noticeable, and only in orchestral color does modern influence become occasionally apparent. A very talented musician on the whole, he has learnt to perfection what learning can give, but is not yet interesting as a personality. The rest of the program was devoted to Beethoven.

The rarely heard Choral Fantasy received an impressive performance, with the valuable assistance of Frederic Lamond at the piano. A magnificent performance of the Eroica symphony made a worthy close to the season.

WALTER AND GABRILOWITSCH, MOZARTIANS

Another symphony concert of the highest artistic interest was the Mozart program given by Bruno Walter and Ossip Gabrilowitsch in collaboration. The grace, refinement and truly Mozartean spirit with which Bruno Walter conducts works like the Kleine Nachtmusik and the E flat symphony is well known. Gabrilowitsch played the D minor concerto with the most intimate feeling for the beauties of this noble work and with pianistic art of the highest order. Finally Walter and Gabrilowitsch joined in a most delightful performance of the little known concerto in E flat major for two pianos, bringing out with the most captivating effect all the qualities of this playful, dainty and charming work.

There was no end of applause, and the two great artists had to acknowledge their thanks again and again. Gabrilowitsch has quickly won the favor of the Berlin public, and each one of his various performances is considered here an event of prime importance.

GRAVEURE IN CONCERT AND OPERA

Louis Graveure, a regular and highly appreciated guest in Berlin, recently presented himself in the double capacity of concert and opera singer. As a baritone he won universal recognition in the former field; as a tenor his great musical intelligence and fine dramatic sense have enabled him in a short time to assert himself with remarkable success in the latter field—an achievement that has few parallels.

SHAVITCH GAINING SYMPATHIES

Vladimir Shavitch has now been heard quite frequently as conductor of the Berlin Symphony Orchestra. He is constantly gaining in popularity and is quite generally recognized by the Berlin press as a conductor of exceptional natural ability and great experience. In one of his recent concerts he was especially successful with Ravel's Daphnis and Chloe, brought out with proper refinement of coloring and the effective contrasts between idyllic peace and vehement passion. Also Malipiero's charming little suite called Cimarosiana received its due in its more modest frame.

Gregor Piatigorsky, who will be heard for the first time in America next fall, has given his last Berlin recital. It was especially interesting to hear this eminent master of the cello shortly after Casals, and one could thus observe that Piatigorsky, though very different from Casals in style of playing and in personality, is hardly less fascinating than the older master. He is equally perfect in all styles, playing Bach and the old Italian masters with the same superiority of technical treatment, with the same unfailing musical feeling and instinct for style as Beethoven, Brahms, Reger and brilliant modern virtuoso pieces. His pure and noble tone wins the hearts of his listeners at once.

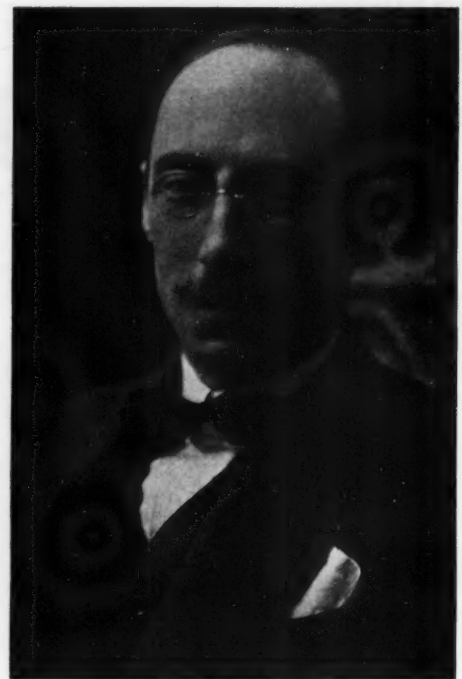
HUGO LEICHTENTRITT.

George Boyle's Recital

George Boyle gave the ninth in the series of artists' recitals at the Institute of Musical Art of the Juilliard School of Music, in New York, on April 13. His consummate pianistic skill and interpretative powers are known facts, and on this occasion were further revealed in a group of five of his own compositions, as well as numbers by Brahms, Cesar Franck and Schumann.

Giacomo Quintano Gives Musicale

Giacomo Quintano, who has been called "The Poet of the Violin," gave his last musicale of the season at his New York studios on April 7. The musicale was followed by a reception and tea at which the many guests joined in their praise of Mr. Quintano's work. On April 14, Mr. Quintano gave a lecture at his New York studios.



MAESTRO PANIZZA,

whose intelligent musicianship is the main stay of the Scala during Toscanini's absence. His interpretation of Czar Saltan was magnificent. (See story on page 7.)



STELLA

DE METTE

SCORES!

CARMEN

"Stella de Mette as Carmen was happily cast as the voluptuous, insolent coquette of roving eye and fancy. Where she has shown a tendency to covert her other roles, her abandon was entirely in keeping with the character she portrayed. Her singing of the Habanera and Seguidilla was well received."

—Greensboro Daily News.

AIDA

"She was regal-looking in appearance and acted and sang exceedingly well. Her voice blended unusually well with that of Miss Ross, and the first scene of the second act, almost exclusively a duet between these two, was one of the finest parts of the opera. Miss de Mette also did fine work in the great judgment scene at the beginning of the last act."

—Philadelphia Evening Ledger.

"The splendid vocalism of Stella de Mette. . . In the fourth act (first scene) Miss de Mette's clear, full-toned mezzo soprano was used effectively in the opening aria and ensuing duet."

—Philadelphia Evening Bulletin.

"Stella de Mette was given much applause for her well sung selections of the Boudoir Scene and for her appealing work in the Prison Scene, especially in her display of anguish when the priests condemned Radames to death. Her voice has retained its rich velvety qualities. If anything, it has become more colorful."

—Philadelphia Evening Star.

IL TROVATORE

"Stella de Mette was the Azucena with the quite unusual opportunities this rich role for mezzo soprano affords. She realized beautifully the opportunities presented, both dramatic and vocal, rising to fine heights in the prison scene."

—The Richmond News Leader.

"Stella de Mette sang the part of Azucena. She received much applause for her interpretation of the fiery old gypsy. The famous Stride la Vampa brought her several curtain calls. Her voice is a mezzo soprano of good range and quality."

—Macon Journal.

"How's Business?"

In the midst of much pessimistic talk about the concert business and anxious speculation as to its future, the NATIONAL MUSIC LEAGUE calls attention to the following facts:

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March 1929		"	102%	"	March 1928
April 1929 (to date)		"	300%	"	April 1928

These figures are based on both the number of engagements and the monetary value.

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Foreign News in Brief

COPENHAGEN TO HAVE SCANDINAVIAN MUSIC FESTIVAL

COPENHAGEN.—A Scandinavian Music Festival in which Denmark, Norway and Sweden will take part, is to be held in Copenhagen in June. The works performed will be characteristic of each country so that the listener will gain a general impression of Scandinavian musical activities. C.

HEIFETZ, THIBAUD, WITTGENSTEIN AMONG BUCHAREST SOLOISTS

BUCHAREST.—Three new works have been performed during the six months course of symphony concerts under George Georgesco, namely a Suite by George Enescu, well written and with a clever use of popular melodies; a Serenade by Michel Andricu, inspired entirely by folk music, and Two Dances by Rogalski, very ingenious and bold in their harmonies. Georgesco also conducted Ravel's arrangement of Le Tombeau by Couperin and de Falla's El Amor Brujo. Among the virtuosos who have played at these concerts are Paul Wittgenstein, Heifetz, Thibaud, Enesco, Friedman, Sirota and Cassado. A. A.

BUCHAREST'S OPERA TROUBLES

BUCHAREST.—Much surprise and discontent has been caused here by the appointment of a new opera director, J. Perlea, by the new Minister of Fine Arts. Perlea, who succeeds the old director, Scarlat Cocoresco, is a very young man who only recently completed his studies in Germany. Previous to his appointment he had been active in the opera here as conductor of the orchestra for just one month. There have been numerous conflicts between the artists and their new director, even the chorus having declared a strike on the opening night of the first novelty under the new regime. The novelty itself (Aleodor, by Victor Gheorghin) was a most unfortunate choice and the critics severely condemned the waste entailed in producing so worthless a work. A. A.

GOOD-BYE OPERA!

VIENNA.—It is decided that the Volksoper, which has been closed for about a year past, will be reopened in the fall; not

as an operatic theater, however, but as a dramatic playhouse for popular plays. This puts an end to all rumors of a merger between the Staatsoper and Volksoper. The Bürger Theater is also to be reopened after a long interval as a dramatic playhouse. With the Carl Theater recently turned into the same kind of a theater, Vienna will shortly have three musical playhouses less. P. B.

PARIS TO HAVE INTERNATIONAL MUSIC COMPETITION

PARIS.—The unveiling of Paris' Beethoven monument is planned for Whitsuntide, 1930. It is to be celebrated by an international music and singing competition that is being inaugurated by two magazines, L'Estudiantina and L'Instrumental. Orchestras and choruses of every variety may take part. The jury will be international. B.

HINDEMITH'S LATEST OPERA TO HAVE JUNE PREMIERE

BERLIN.—Paul Hindemith's latest comic opera, Neues vom Tage, which Otto Klemperer has promised to produce, will have its premiere under his direction on June 2, at the Staatsoper am Platz der Republik. T.

EMIL BOHNKE SCHOLARSHIP FOR VIOLA PLAYERS

BERLIN.—A scholarship for students of the viola at the Berlin High School for Music has been founded in memory of the late Emil Bohnke. The scholarship consists of the annual payment of \$500 to a talented student, and will be awarded each year on October 11, Bohnke's birthday. This musician, who met with a tragic death last year, was one of Germany's leading viola players. It was only during the last eight or ten years of his life that he became well known as a conductor and composer. T.

BAYREUTH TO HAVE NEW TANNHÄUSER

BERLIN.—The 1930 Bayreuth Festival program will include a newly studied performance of Tannhäuser. The program is announced to be as follows: two Ring cycles, five performances each of Tannhäuser and Parsifal, and three performances of Tristan and Isolde. T.

OXFORD'S SUCCESSFUL OPERA COMPANY TO VISIT LONDON

LONDON.—The Oxford Festival Opera Company, which has been responsible for a number of England's most interesting revivals, is contemplating a London visit, and, if quality or performance is any criterion, it should succeed. Its enterprising manager, Robert Stuart, says that he plans

to open with Monteverde's Orfeo in one of the west-end theaters next January. Besides this, his repertory will include the same composer's L'Incoronazione di Poppea; Gluck's Alceste; Mozart's La Finta Giardiniera, Smetana's Bartered Bride and Glinka's Ruslan and Ludmilla. They will be sung in English and each will have a run of at least a week. They are all operas which are out of the ordinary repertory, and none of them has been performed publicly in London in English. So far as is known, Monteverdi's Orfeo has not been staged between its first production in Mantua, 1607, and Stuart's revival of it at the Oxford Playhouse in December, 1925. Jack Westrup, who collaborated with Dr. William Harris in editing the score, will conduct the opening performance and Stuart will produce it. The best available British artists will be engaged for the principal roles. M. S.

TOSCANINI TO CONDUCT IN VIENNA

VIENNA.—The Scala Opera Company, whose performances under Toscanini are to be one of the features of the Berlin Festival Weeks, will stop in Vienna on their way and give two performances, on May 18 and 19, respectively. These performances will precede the Vienna Festival Weeks, which begin on June 2. B.

CAST ANNOUNCED FOR MUNICH FESTIVAL

MUNICH.—A goodly number of guest singers will take part in the Munich Opera Festival this summer, among them are Maria Olszewska, Elisabeth Schumann, Alexander Kipnis (all three well known in America) and Kurt Taucher, and negotiations with other "stars" are pending. But Munich also has stars of its own who are equally well worth hearing and who will appear at the festival; for example, Gertrud Kappel and Paul Bender, who have been winning laurels at the Metropolitan; Elisabeth Ohms, who achieved a great success at her first season at Covent Garden last year, and other well known figures at the same institution, like Luise Willer and Wilhelm Rode. Among the rest who have notable reputations in Europe are Felicie Hüni-Mihacsek, Fritz Jökl, Elisabeth Feuge, Martha Schellenberg, Fritz Krauss, Hans Nissen, Heinrich Rehkemper, A. Fischer, Julius Patzak, Erik Wildhagen, Goerg Hann, C. Seydel and E. Zimmerman. N.

DOHNANYI'S OPERA HAS SUCCESSFUL PREMIERE

BUDAPEST.—Ernst von Dohnanyi's new comic opera, The Tenor, won a complete success at its world premiere in Budapest. The story is based on Sternheim's satire, Bürger Schippel, and the composer has set it to light, entertaining music that contains a number of "grateful" roles. The work had its German premiere at the Nuremberg Municipal Theater during a Hungarian Week. T.

GERMAN NORDIC FESTIVAL AT KIEL IN JUNE

BERLIN.—The Deutsche Nordische Woche will be held in Kiel this year, from June 15-23. The program will include the world premiere of Fritz Stein's cantata, Jerusalem, du hochgebaute Stadt, for double chorus, orchestra and organ. This work, which will be conducted by Kurt Thomas, is dedicated to the Kiel Oratorio Society in honor of its tenth anniversary. T.

GERMAN BACH FESTIVAL DATES

BERLIN.—The seventeenth German Bach Festival will take place from June 8 to June 10; not, as previously announced, from June 8 to 18. L.

Paris

(Continued from page 8.)

early Beethoven, Schumann's Children Scenes, a Brahms rhapsody, and three Chinese pieces by Chassins, adding Rachmaninoff's G minor prelude by way of acknowledgment for the prolonged applause.

An Italian company has been presenting a puppet show at the Champs Elysees Theatre for several weeks. The new version which began two days ago makes many calls on the music of Rossini's Gazza Ladra. The freshness and thoroughly theatrical nature of this now old, but ever vital, music of Rossini helps immensely towards the success of the truly remarkable perfection of this Theatre des Piccoli. One of the most amusing scenes is an imitation of the piano playing of Emil Sauer, though the living Sauer does not play exaggerated variations on the Maiden's Prayer. CLARENCE LUCAS.

The Austrian Festival

Preliminary announcements have been issued for the Festival Weeks, in Vienna and Lower Austria (Johann Strauss weeks), which will take place from June 2 to 16. The main events will consist of the following: Festival Plays, managed by Max Reinhardt, in the Arkadenhof of the City Hall, stage scenes by Strnad; Choreographical Pageant; ballets performed by Vienna's foremost ballet academies; Serenades performed by Vienna's Philharmonic, conducted by Franz Schalk and Clemens Krauss; choir of 8,000 singers in front of the festively illuminated City Hall; concert of 300 Austrian musicians, conducted by the foremost composers of Vienna; special performances in all theaters of Vienna; the most popular "Song Plays" by Strauss, Suppe, Millocker and Offenbach, to be given in the garden of the Hofburg, former Imperial Palace; church concerts in Moedling, near Vienna; Beethoven's Missa Solemnis.

Barra Sails

Gennaro Barra, tenor, sailed on April 6 for Italy, following the receipt of a cable from Ferone, Milan agent, asking him to return for some operatic engagements starting in Lecce and Naples. Mr. Barra has been reengaged by Merola for the San Francisco and Los Angeles opera seasons in the fall of 1929; he will return to this country in September. Recently Mr. Barra made some scenes from La Traviata for the Phonofilm and which will be released soon. Everywhere he has appeared he has been received with much cordiality.

Thompson Features Herbert Songs

Among the singers who specialize in Victor Herbert songs is Tommy Thompson, tenor, whose ability was first recognized by Al Jolson. He has attained considerable success in the London music halls, and has now become a well known American radio artist.

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Teacher of Singing—Pittsburgh, Pa.

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JAN SMETERLIN

REAPS NEW PANEGRYRICS IN HOLLAND AND SWEDEN

STOCKHOLM

Stockholm: Svenska Dagbladet

"Jan Smeterlin is a High Priest of Art with the pure soul of the child, with the deepest devotion to his Office and with the utmost modesty before his sacredness. He does not boast his sacredness. He does not boast with his spiritual and technical power and perfection. On the contrary, he tries honestly to hide the person behind the cause. But his strong personality pushes to the foreground against his will, even when he seems to fuse his self into the work he is interpreting. One cannot lose this thought: inspired artistic re-creation always becomes a fresh creation; the vision of the elementary is an illusion when, for instance, Smeterlin conjures up Chopin with so much life that one cries out spontaneously 'that is he—he himself, the poet of the burning passion, of the hot tempestuous thoughts, the spirit of revolution, the poet and dreamer of the twilight hours, the lover and lover, the Pole and the Parisian—Frederic Chopin; when the Mazurkas float along as once they did under Chopin's own hands, with playful whimsicality, unreal, unhampered by the earth-bound rhythm of the ballroom, or when the B-flat minor sonata rolls along like a landslide, arrested only for a moment by the counterblast of death—who would forget despite all this that the name of the man at the magic chest is Jan Smeterlin, that he is a person, a living force inside as well as beside the illusion which he creates? And were he not, whence would he get the gift to present to us, in one moment, the ideal portrait of Schubert (Sonata op. 143), and in another those suggestive ultra-modern tid-bits of his countrymen Szymanowski and Perkowski?"

"Smeterlin is welcome at any time."

Stockholm: Dagens Nyheter

"Jan Smeterlin belongs to the chosen few upon whose artistry one no longer needs to dwell. That the hall of the Academy was full yesterday is a matter of course. The manner in which this man plays Chopin, elegantly, technically considered and with a nobility of feeling that has nothing to do with sentimentality—silences all criticism. In the Funeral March the piano became a full orchestra, but without losing that pianistic tone-color of pathos which only a great pianist knows how to mix on his palette."

Stockholms Dagbladet

"Jan Smeterlin is an extraordinary pianist and a welcome guest in our musical life. Yesterday he once again assembled his loyal followers in the Musical Academy and bewitched them, as always, by his fastidious and richly differentiated art of touch, as well as his noble, rhythmically flexible expression. Chopin has not been played here with such mastery, fantasy and such masculine elegance since Ignaz Friedman's best days. Smeterlin finds new and personal nuances for Schubert's symphonically expressive style as well. He achieved an intellectual success with semi-modernistic novelties by Szymanowski, and generally proved his genius for rhythm in a shifty, jerky Krakoviak by Perkowski. But the musician in him spoke strongest in Chopin's B-flat minor sonata, with the Funeral March. This interpretation of one of the great works of piano literature was distinguished by a perfect balance of sound and thought, and a deep, all-governing emotion. It is possible that not even Friedman did not play the autumn-like whirlwind over the forgotten graves of the Finale with the same intense and masterly brio."

Kurt Atterberg in Stockholms Tidning

"Jan Smeterlin has warmed the hearts of Stockholm with his wonderful piano playing before, so that he may now count on an audience at his recitals. But so magnificently as now Jan Smeterlin has never made music before, no matter how excellent he may have been. Such a power of symphonic construction, such vigor, clarity and fantasy one rarely meets. His technique conquers all difficulties, becomes a willing means of translating his intentions into sounding reality. A sonata by Schubert, op. 143, opened the program and awakened admiration by its symphonic lines. This work, as well as the famous Funeral March Sonata of Chopin became the great 'win' of the evening, thanks to Smeterlin's inspired interpretation. In some modern pieces—three jolly studies by Szymanowski, a fascinating Krakoviak of Perkowski and an inflated bravura piece by Granados—Smeterlin gave proof of his phenomenal technique and his virtuoso art of touch and nuance. It was an evening which the public remembers with satisfaction."

ROTTERDAM

Rotterdamsche Courant

"Jan Smeterlin, who in Amsterdam and in the Hague already belongs to the best known, yesterday made his entrée here. He takes his place among the greatest pianists of our time. His masterly, poetic, beautiful piano playing left a deep impression. His life has dedicated him to the art of his deathless



EUROPEAN TOUR 1928 - 29

October	December
2 Stockholm	10 Amsterdam
3 Upsala	11 The Hague
4 Falun	13 Leiden
6 Sundsvall	14 Heerlen
7 Östersund	17 The Hague
8 Örnsköldsvik	18 Rotterdam
10 Umeå	January
11 Sollefteå	5 London
12 Härnösand	12 London
14 Hudiksvall	15 Paris
15 Bollnäs	26 Paris
16 Gävle	February
19 Stockholm	7 Berlin
20 Karlstad	14 Bielako
21 Skövde	18 Malmö
22 Göteborg	19 Göteborg
23 Lund	20 Karlstad
25 Helsingborg	21 Filipstad
26 Halmstad	22 Kristinehamn
27 Landskrona	25 Helsingfors
28 Malmö	28 Borgo
November	March
1 Stockholm	1 Helsingfors
2 Upsala	5 Abo
7 Linköping	6 Helsingfors
8 Örebro	12 London
9 Stockholm	16 Leeds
12 Borås	20 London
13 Göteborg	31 Amsterdam
15 Helsingborg	April
16 Malmö	1 Rotterdam
18 Kristianstad	2 The Hague
19 Karlskrona	13 London
21 Wäxjö	27 Rotterdam
22 Jönköping	28 The Hague
23 Norrköping	30 Berlin

Three Recitals in Stockholm (hall seating over 2000), two in Göteborg and two in Upsala were SOLD OUT.

compatriot—Chopin. The sonata with the funeral has been worn rather thin . . . but as soon as Smeterlin lays this work bare it sounds like something new. The Funeral March, for example, one can seldom have heard so grippingly played. What an interpretation that was, and how like a whirlwind the Presto that followed!

"In the performance of all the works mastery was as conspicuous as artistry. The piano became a truly singing instrument under Smeterlin's sensitive hands and produced tonal effects which one would not have believed possible. It was a poet that sat at the instrument last evening. Fortunately, deeply interested people were present and in a genuine transport of delight they brought him a richly deserved homage and made it clear that he would always be most welcome."

AMSTERDAM

Amsterdam Telegraaf

"It was one of those evenings when a critic becomes enthusiastic—enthusiastic over the return of a great artist, . . . grateful and respectful in one's homage to the artist who has come back to us greater, deeper, even purer, perhaps, than the last time we heard him. It is true that every time Smeterlin plays one thinks the same. Every time his art seems to have become richer, always broader, higher, more grandiose; his mastery seems always to have grown more powerful."

"One can take what one will from the program, take Schubert in the tender, deep poetry of the sonata, opus 143, take this world of Chopin's twenty-four preludes, take the group of small pieces that was a treasure and a joy. See this building up in Schubert, great and controlled and at the same time permeated with a quiet, blooming lyricism, with intimate thought and a wonderful slow. Not for a moment does one think of the difficulty because it is as if this art was being newly created."

"One stands breathless. One cheers and is given four encores. And even after that there was not one willing to leave, not one who did not long for second evenings, for repetitions and for new pieces. Give us another such evening!"

THE HAGUE

The Hague: Avondpost

"Even we, who evening after evening have our endurance tested in concert halls, get moments of sheer beauty which we can enjoy. Yesterday evening the Polish artist, Jan Smeterlin, gave us beauty from the bounty of his mighty talent. One ought to write a complete discourse on this great, deep art, on Smeterlin's treasure of expression, on his rich dynamic palette, on his wonderful technique, on his depth, on the reaction of music on his inner life. . . . But the outward effect of all these complicated gifts can be expressed in one word: Sublime. Smeterlin does not merely play on the piano, he tells a story on it. He tells of joy, of sorrow, of passion, of life and death. He tells it, not for others but for himself, but nevertheless he creates for those others a rare joy. It is all so deeply comprehensively clear, so subtle and moving in its simplicity, so greatly noble. This art is the purest abstraction. Feelings and thoughts evaporate into melody, harmony and sound."

"I will not write in detail about the interpretation . . . one cannot describe Beauty in a few words. One experiences it, silent respectful and moved. That is why we owe Jan Smeterlin such gratitude."

The Hague: Vaderland

"Smeterlin is a strong personality with a vision of his own. An artist of pure simplicity and true inwardness, he focusses everything in a synthetic sphere where every character appears in his true greatness or intimacy. . . . To make the acquaintance of Chopin through this soul-relative and his deeply emotional, extraordinarily fascinating playing, is to be cast under a lasting spell."

Haagsche Courant:

"It is a joy to be able to write about an artist like Jan Smeterlin, just as it is a joy to hear him, for he unites in one person all the excellent qualities which an executive artist can possess in so high a degree. Smeterlin crowns all these qualities with his poetic faculty, by means of which he makes everything that comes to his hand so beautiful and attractive, that his listeners can give themselves up to undisturbed enjoyment, and that the idea of criticism may be abandoned."

"He began with Schubert's sonata op. 143, and his eloquent playing once again made one think what a shame it is to hear these works so seldom. . . . But one must add that the lesser gods of the pianistic heaven would not be able to reconstruct them like this poet of the keyboard. . . ."

"It was the same with his Chopin preludes, which, piece for piece, he transformed into so many miniature paintings, with an almost unbelievable aristocratic freedom in feeling and in characterization, bewitching, fascinating, without the slightest interruption. An ovational success. . . ."

BALANCE OF SEASON 1928-29: POLAND, FINLAND AND ENGLAND

A. Y. Cornell's 21st Round Lake Summer School

A. Y. Cornell, following one of the busiest seasons of his career, will open his 21st consecutive summer school at Round Lake, N. Y., from June 24 to August 3. The course will be for singers and teachers of singing.

Mr. Cornell has devoted years of serious thought to the study of tone-production under the most eminent teachers in this country and Europe, and has deduced therefrom a system of teaching which has been productive of unusually successful results. Mr. Cornell is a thoroughly developed musician, a pianist and organist of no mean repute, and fully acquainted with the theory of music, musical history, composition, etc. This equipment renders him particularly desirable as a teacher of singing, and coach. Mr. Cornell as a singer also has achieved success in oratorio and recital. His experience as first assistant at the National Summer School of Music at Round Lake and Chautauqua for six years, and his large class of private pupils in New York, the desire of many out-of-town pupils to continue their study during the summer season, warrant the assumption that the A. Y. Cornell Summer School of Vocal Instruction will repeat the great successes of its former seasons.

The system of study at the A. Y. Cornell Studios is that deduced by Mr. Cornell from the best thought of the day on the subject of tone production and singing, and embraces the ideas of Edmund J. Myer, J. Amour Galloway, George Henschel, William Shakespeare, Theo. Bjorksten, Trabadello (of Paris), Ffrangcon Davies, Johanna Hess-Burr, Alfred Giraudet, H. Howard Brown, Isadore Luckstone, Oscar Seagle, Herbert Witherspoon, Alfred E. Ruff, Percy Rector Stephens, and several other equally celebrated teachers with whom Mr. Cornell has studied, and is the outgrowth of many years of study, research and experience.

The six divisions taught at the summer school are: Freedom and Relaxation, Breathing and Breath Control, Resonance and Tone Re-Enforcement, Tone Color and Tone Character, Pronunciation and Diction, Interpretation.

The class lessons are a feature of the curriculum. The importance of these cannot be over-estimated, for in the class lessons the principles of the method are thoroughly discussed, and the devices used for the application of the principles comprehensively investigated. This cannot be done thoroughly in the private lesson, as only the needs of the individual pupil occupy the attention. At the class lessons all possible viewpoints are provided, and all possible conditions explained through comparing the voices of different pupils and illustrating the discussed point with the voice of a pupil adept in this particular condition. For teachers it is a great opportunity to study all varieties of voices, and more knowledge of the vocal difficulties met with in various kinds of voices may be obtained than is possible except through years of experience. For singers it is invaluable. Some points which are confusing and difficult of understanding in themselves are frequently cleared up by observing the treatment of this same difficulty in the voice of another.

The interpretation and song analysis classes provided for a much neglected branch of the vocal art, as only through

the ability to analyze are the beauties of the classic song brought to the mind of the singer. This analysis is easily attainable by a study of the elements of musical expression, and songs of classic composers, which have seemed dead, dull, bloom into exquisite gems when the intent of the composer is recognized.

This school offers to singers and teachers a special and unique course of study: a definite, practical, and logically formulated system; a study of the singing voice, from the objective as well as the subjective side of the question, where teachers and singers can study practically, not only their own voices, but all other voices as well—an objective study of untold value. Classes in sight reading and languages will be formed under expert guidance if a sufficient number express a desire for same. Two hours weekly are devoted to the phonetics of correct French and, by an intensive course, pupils are able, by diligent effort, to acquire a proper appreciation of the pronunciation of the pure vowel sounds, vowel combinations, the nasals, the use of the liaison, etc., and are enabled to sing French songs with considerable proficiency. Charles Gilbert Spross will conduct a class in accompanying and will also arrange for individual coaching and piano lessons.

Round Lake is a delightful and unique summer cottage village located in a grove of stately shade trees, broken by winding drives, streets, lawns and open courts—a colony of 270 cottages, besides a spacious auditorium, public halls, churches, museum, public library, a boat house, a lake pavilion, two hotels, and several boarding and lodging houses, a half-dozen stores, little shops, liveries, garages, and other facilities contributing to the comfort and convenience of the large summer colony and numerous visitors as well as the permanent residents. The water system is supplied from springs two miles distant and the sewerage system and sanitary arrangements are modern. The village is situated on the west shore of Round Lake, with a water frontage of half a mile. The lake is about one mile long, three-quarters of a mile wide and nearly round in shape, and is connected by a winding channel a few hundred feet long with a smaller sheet of water to the east called Crystal Lake.

The students of The A. Y. Cornell Summer School live daily and hourly for six weeks in a delightful musical atmosphere, socially and professionally. They come in contact with live, wide-awake singers, and teachers from all parts of the United States, and cannot fail to acquire new and advanced ideas and renewed energy and enthusiasm.

For the purpose of the A. Y. Cornell Summer School of Vocal Instruction, the conditions are ideal. The large and commodious dormitory, Garnsey Hall, under appropriate chaperonage, contributes much in making the pupils acquainted, and the many practice rooms and studios give ample opportunity for reflection and quiet. The weekly recital in the large, open air auditorium gives opportunity for the acquirement of poise and ease before an audience. Church services are held on Sundays at which prominent preachers of all denominations conduct the worship. Trolley parties to Saratoga and Lake George are frequent and provide diversion. Tennis courts, basketball courts, croquet grounds and the weekly baseball game between the Round Lake



FRANCES MANN,
pianist, who will be heard in recital at Steinway Hall in New York on May 3. Her program will include the works of several modernists, among them Theme and Variations of Paderewski, seldom heard here.

team and visitors from neighboring cities, afford enjoyment for those athletically inclined. There are fine, new golf links. (See photograph on page 7.)

Philadelphia Grand Opera Schedule for Next Season

The Philadelphia Grand Opera Company, William C. Hammer, general manager, closed its third successful season with Aida on April 11. Mr. Hammer announces that during the season 1929-30, the company will give twelve operas, beginning October 22 and ending April 22. The repertoire will include two German, one Russian, four Italian and five French operas.

Rock Ferris

"VIENNA CALLS AMERICAN PIANIST A NEW PAGANINI"

(New York Herald, Paris, October 21, 1928)

ROME

Capable of fiery effusions, of intimate reflection.

(Corriere d'Italia)

BERLIN

Technique absolutely perfect, noble artistic taste. Maturity of a master.

(Berliner Fremdenzeitung)

MILAN

Suppleness of playing, well distributed intensity of color. Clear conception of melodic discourse.

(La Sera)



VIENNA

Warmly tender, velvet touch, reproduction of clear distinction.

(Vienna Weltblatt)

MUNICH

Brilliant and virtuoso technique.

(Munchen Neue Nachrichten)

SALZBURG

Lightning technique. Ruled as sovereign over the keyboard.

(Salzburger Chronik)

Summer 1929 in South America

Available for concerts October to January

Personal Representative: Arthur Besse, Fifty Broadway, New York

Kathryne Ross

in

Aida

THE EVENING STAR

Phila., April 12, 1929

KATHRYNE ROSS IN TITLE ROLE

Miss Ross showed a keen understanding of the role of the emotion-swayed Aida and did some very realistic acting in the Boudoir Scene and in the Nile Scene. In the first case, where her deep dejection is at once turned into elation when the conniving Amneris, to discover whether the slave really loved the warrior with whom Amneris herself had become enamored, tells Aida of his death on the field of battle, only to impart the knowledge a few moments later that he lived. The picturing of the admixed emotions was complete, and again when torn between filial duty and love, where at the instance of the Ethiopian King, the slave's father, she gets Radames to consent to fleeing the country which he loves and for which he has so valiantly fought.

PHILADELPHIA DAILY NEWS

April 12, 1929

Philadelphia Grand Opera Company Adds "Aida" to Triumph List

Kathryne Ross, whose colorful voice has been heard here on many another occasion, did the honors of the titular role. She created the role to suit her ability. And this songstress has ability!

THE PHILADELPHIA INQUIRER

April 12, 1929

Ross Dominates in Title Role

The powerful voice of Kathryne Ross in the title role dominated the stage and was easily audible above cast, chorus and orchestra fortissimi. Miss Ross was realistically dusky in makeup and so athletic in appearance that she seemed more than a match for anybody in the cast. She sang the "Ritorna Vincitor" and "Patria Mia" with full tones, more colorful in the upper register.

PUBLIC LEDGER

Phila., April 12, 1929

"AIDA" PRESENTED BY PHILA. COMPANY

Kathryne Ross was an excellent Aida, scoring great success with the two great and difficult arias, "Ritorna Vincitor" of the first act and the still greater "Mia Patria" of the third, besides doing splendid work in the many duets with Radames, Amonasro and Amneris.



Engaged to

Sing in Opera

in Europe

Season 1929-30

Philadelphia Grand Opera Company Closes Season

Rodzinski Conducts Fine Performance of Aida—Stokowski Explains Choice of Modern Music for Philadelphia Orchestra—Other News

PHILADELPHIA, PA.—For the Philadelphia Orchestra concerts of April 12 and 13, Dr. Stokowski, conductor, had again arranged a program with three modern numbers on the first half—the last half being devoted to three superb Bach numbers. The list was as follows: Overture Symphonique by Tansman; Japanese Nocturne by Eichheim; Choros No. 8 by Villa-Lobos; Fantasia and Fugue in G minor; Choralvorspiel Ich rufe zu dir, Herr Jesu Christ; and Passacaglia in C minor.

Following the concert of the 12th, both press and public were loud in their denunciation of the Choros by Villa-Lobos. As a result, at the concert of the 13th, preceding this number, Dr. Stokowski turned to the audience and made a short speech giving his reasons for playing these modern numbers, giving the composer's own idea of this number as expressed to Dr. Stokowski, offering anyone the privilege of going out while the composition was played, and finally asking that contrary to rule the doors be opened, and all late-comers who wished to hear it be admitted. As these were the first performances of the work in America the explanation of the composer's underlying inspiration for it was extremely interesting—in brief, it was as follows: "At evening the agricultural people of Brazil gather in the fields and on the hills to watch the sunset, the moon rise and the stars come out. Different groups sing, dance or play on primitive instruments. They seem to have no connection and yet underneath all is a predominating feeling of rhythm, combined with other features." Dr. Stokowski said it was not obstinacy on his part that caused him to continue to present the works of present-day composers, but simply that we might broaden our vision, in hearing and knowing the present contributions to music, as well as hearing the beloved works of the old masters, which he loved as well as anyone. Loud applause greeted these remarks, many late-comers scurried in as his beckoning hands indicated they might, and only one went out. Whether due to the explanation or not, the composition held much of interest and some beauty, while it seemed not nearly as hopelessly noisy as some others that have been heard. In addition to almost every possible orchestral resource, two pianos were used with very complicated and difficult work in each. These were finely played by Aline Van Barentzen and Harry Kaufman.

The Overture Symphonique by Tansman, also played for the first times in America, held much of interest, while the little Japanese Nocturne by Eichheim was a delight.

Of course the Bach numbers, orchestrated by Dr. Stokowski were magnificent and superbly played. The Choralvor-

spiel was a gem enclosed by the other two mighty numbers. The applause was enthusiastic.

BENJAMIN FRANKLIN HOTEL CONCERTS

The Lester Concert Ensemble which has been giving a series of Sunday evening concerts at the Benjamin Franklin Hotel, presented the final one on April 7, when the ballroom was filled to capacity, many standing and many being obliged to leave for lack of accommodations. It was a highly successful concert from every standpoint. The artists were: Arvida Valdane, soprano; Jeno De Donath, violinist; Josef Wissow, pianist; and Mary Miller Mount, accompanist.

Miss Valdane opened the program with the aria Leise, Leise from Weber's Der Freischütz. Her voice is round and full, while she sings with absolute ease and good diction. Her later numbers were, Ay, Ay, Ay (Freire), Ah Love But a Day (Protheroe) and Vompia Lari Lira (Giannini), with Midsummer by Worth as a pleasing encore.

Dr. De Donath was in fine form and played five pleasing numbers: Rigaudon (Rameau); Aria (Pergolesi); Tambourin (Gossec); Romance (Svendsen), and Scherzo Tarentelle (Wienawski) with Schumann's Traumerei as an encore. His ample technic, beautiful tone, and animated interpretations roused the audience to spontaneous applause.

Josef Wissow played Liszt's Liebestraum and Twelfth Rhapsodie. Mr. Wissow is at his best in Liszt numbers, and acquitted himself admirably both technically and musically.

The feature of the concert was the splendid two-piano work done by Mary Miller Mount and Josef Wissow. The Romance (Rachmaninoff), and Dance Macabre (Saint-Saëns) so difficult technically, were played with a gratifying mastery of the keyboard and good unity.

Mrs. Mount played all the accompaniments of the evening in her usual artistic and sympathetic manner.

EMILIO DE GOGORZA IN RECITAL

Emilio De Gogorza, the renowned baritone, appeared in recital in Casimir Hall, at the Curtis Institute of Music, on April 10, presenting the tenth Faculty Recital of the school's season.

His program included eighteen numbers, covering a wide range of tonal and dramatic possibilities. All were sung with that consummate artistry and superb tone for which this artist is noted. The remarkable sonority of his voice is combined with the most delicate pianissimos, while his ability to express the deepest emotions is another feature.

In the first group were compositions by Monsigny, Mehul, and Gluck, of which the Romance from Ariodant (Mehul) was particularly beautiful. In the second group Duparc's Lamento was sung with the greatest pathos, followed by the charming Phidyle of the same composer—and Berlioz' Sere-nade, which was immensely popular. Three Strauss songs were beautifully sung—Two by Quilter and two by Scott further evidenced the singer's fine qualities. A folk song, En La Huerta de Marcia, arranged by Raoul Laparra drew prolonged applause, as did also the four final folk songs—Canto de Serceno, Anda Carmen, Cancion de Cuna and Grana-dina—arranged by Placido de Montoliu. The applause was thunderous at the close, recalling Mr. De Gogorza again and again. Helen Winslow was the able accompanist.

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company closed its season on April 11 with the ever-popular Verdi opera, Aida.



HERBERT GOULD,

who appeared, under the direction of Haensel & Jones, as bass soloist with the Chicago Symphony Orchestra in the closing concerts of the season on April 19, and again on April 20, when the Beethoven Ninth Symphony was presented.

Kathryne Ross, who has achieved notable successes in the past with this company, took the title role admirably. Her singing of the two famous arias, Ritorna Vincitor and Mia Patria were received most enthusiastically, also her duets with the other principals.

Stella De Mette made a superb Amneris and sang beautifully. Not having sung in opera here, for several seasons, her return was warmly welcomed and her work in this role was particularly good.

Josef Wolinski as Radames was excellent both in voice and action, scoring a brilliant success, especially in the Celeste Aida.

Ivan Steschenko was impressive as Ramfis. His sonorous voice and dignified bearing carrying out the part well.

Giuseppe Martino-Rossi as Amonasro was especially good, his singing and acting proving very convincing.

Nicholas Karlash as the King sang well. Even the minor

MUNICH FESTIVALS

1929

OF THE BAVARIAN
STATE THEATRES

JULY 23rd

to

AUGUST 31st



INTERIOR VIEW OF THE PRINCE REGENT THEATRE



INTERIOR VIEW OF THE RESIDENCE THEATRE

RICHARD WAGNER:

The Mastersingers of Nuremberg	July 23, August 4, 21, 31
Lohengrin	July 26, August 17
Parsifal	July 28, August 18
Tristan and Isolde	August 1, 23
The Ring of the Nibelungs	August 8, 10, 12, 14
The Flying Dutchman	August 6, 28

W. A. MOZART:

The Marriage of Figaro	July 24, August 9, 22, 30
The Magic Flute	July 30, August 11, 26
Così fan tutte	August 2, 19
The Abduction from the Seraglio	August 7
Don Giovanni	August 15, 24

PRINCIPALS

SOPRANOS: Feuge, Flesch, Jokl, Kappel, Krauss, Mihacsek, Nemeth, Nezdal, Ohms, Ranczak, Schellenberg, Schumann.

CONTRALTOS: Willer, Olszewska, Fichtmüller, Tornau.

TENORS: Fischer, Fitzau, Knotte, Krauss, Patzak, Seydel, Taucher, Wolf, Zimmermann.

BARITONES: Nissen, Rehkemper, Rode, Widlhagen, Lassner.

BASSES: Bender, Geis, Hann, Kipnis, Ries, Schütz, Sterneck.

SEATS

FOR THE WAGNER PERFORMANCES, FROM 10 TO 25 MARKS
FOR THE MOZART PERFORMANCES, FROM 6 TO 25 MARKS

Information may be obtained and seats reserved at the Amtliches Bayerisches Reisebureau, 16 Promenadeplatz, Munich.—Cook's Offices throughout the World—The American Express Company—The Amerop Travel Service, 524 Fifth Avenue, New York—European Festivals Assn., 119 West 57th Street (Suite 1017), New York, and 15 Boulevard des Italiens (Suite 601-602), Paris

roles of the Priestess sung by Bertha McGrath, and the Messenger by Alessandro Angelucci were unusually well done. Contrary to the usual custom, the Priestess sang from the stage and her voice was true and pleasing.

The ballet work done by Catherine Littlefield and the corps de ballet was very good. The junior ballet in the first scene of the second act proved very popular.

The staging, under the direction of Alex D. Puglia, was magnificent. Spontaneous applause from the audience as the curtain went up on the Nile scene bespoke its beauty.

Dr. Artur Rodzinski conducted admirably throughout, keeping a fine balance between singers and orchestra.

MABEL M. PARKER'S PUPILS IN RECITAL

On April 11 at the Philomusian Club, Mabel M. Parker presented her pupils in a song and operatic recital in costume, to the manifest pleasure of a large gathering. Among the young people that participated some unusual natural talent was evidenced—notably in Margaret H. Rheim, C. Charles Herron, Mary H. Boatrite, Olga Swan and Agnes Tolan. The others also showed ability and good training.

Margaret Rheim appeared three times on the program—first as one of the trio (including also Olga Swan and Dorothy Hazel) which sang the opening Trio—Minuet Chante by Rameau—second, in an old fashioned costume (hooped skirt and powdered wig) when she delightfully sang *L'Événement* (Massenet) and *Girometta* (Sibella) with the encore *Johnny's* so Long at the Fair—and third in the closing number *King of Thule* and *Jewel Song* from *Faust*, when her costume was the approved type for Marguerite, and the scene was reproduced quite appropriately with spinning wheel and the box of jewels (the stage was beautifully decorated with flowers and palms, so it served admirably as a garden). Mrs. Rheim's voice is pure and true, her diction fine and her acting convincing. She scored a decided triumph.

Her sister, Mary H. Boatrite, also was one of the high lights of the evening. Her first appearance, as *Queen of the Night*, drew warm applause as did also her singing of *Gli angeli d'inferno* from Mozart's *Magic Flute* and Saint-Saëns' *Air du Rossignol*, which were well suited to her high coloratura voice; her encore *Last Rose of Summer* pleased greatly. In the second half of the program Mrs. Boatrite again delighted with her singing of the *Shadow Song* from Meyerbeer's *Dinorah* in a colorful costume.

Agnes Tolan has a contralto voice of lovely quality. She sang *Eyes of Irish Blue* (Lynn) and *Molly* (Lohr) also *Top o' the Morning* as an encore—for which she wore a clever Irish costume. Later, in a many colored gypsy costume she sang *Knowest Thou That Fair Land* from Mignon with much pathos and beauty of tone. She was enthusiastically applauded.

Olga Swan, who made only her second public appearance at this time, has one of the loveliest natural voices that has been heard by the writer recently. In a Spanish costume, she sang *Since First I Met Thee* (Rubinstein), and *Les Filles de Cadix* (Delibes) splendidly and was obliged to sing an encore, *When Love is Kind*. Later, in a charming old fashioned costume, she sang *Depuis le Jour* from Charpentier's *Louise*, with a fine sense of phrasing and tone.

C. Charles Herron is always pleasing, with his fine baritone voice and easy manner. His numbers were *Oh That it were So* (Bridge), *Down to the Sea* (Elizabeth Gest), *Carnaval* (Fourdrain) and two enjoyable encores.

Madelaine Culver sang *Pierrot* (Rybner) and *Swiss Echo Song* (Eckert) in a sweet clear voice and an unassuming manner.

Pearl Schmidt did fine work in *The Star* (Rogers), *The Dawn* (Ross) and later in an impressive nun's costume when she sang *Ave Maria* adapted from the *Intermezzo* of *Cavalleria Rusticana*.

Ruth Fowler was very sweet as *Joan of Arc*, when she sang *Adieu Forets* from the opera of *Jeanne d'Arc* by Tschalkowsky, also later in Italian costume singing *Canzonetta Romagna* and *Curi, Curuzzu* by Sadero. Her voice is well placed and has good volume. The audience was much pleased and required an encore, *Early Morning* by Peale, well sung.

Elmina Mackey was extremely impressive in an Indian costume, singing *Sunrise Call* and *Invocation to the Sun God* (Troyer). Later, in *Aida* costume, she sang the aria *Ritorna Vincitor*.

During the intermission Miss Parker was presented with a beautiful bouquet and roundly applauded for her fine work. Miss Parker accompanied the entire program. M. M. C.

Tillotson's Artist Series

Betty Tillotson, who this winter has successfully launched a series of concerts known as the American Artists Series, announces that during the coming season she will make a specialty of managing New York recitals. The popularity of her concerts has grown to such an extent, that the S. R. O. sign, which can not be used in Steinway Hall owing to fire regulations, compelled many people to leave without hearing the concerts. Because of this the series will be moved to a larger hall next winter. In the meantime Miss Tillotson has proven that she is able to secure an audience, not just the usual followers who are passed in on free tickets, but a fashionable audience of music lovers. Miss Tillotson, who has specialized in attempting the making of unknown artists, modestly says she has had some degree of success and will annex several prominent names next season, announcements of which will be made later.

If a certain degree of success means launching two artists in well known opera companies, the Chicago Civic and the Philadelphia Civic, aside from placing her artists with a number of the substantial and well known musical organizations of the country, her records certainly show a flair for business and pluck.

Robert Steel Grateful to Amato

Robert Steel, young American baritone, who has been appearing in opera this year in Heidelberg, Germany, has been unanimously praised there by the critics, and has been engaged for next season in Wiesbaden.

Mr. Steel tells about his recent outstanding success as Iago in *Otello* in a letter to Pasquale Amato, with whom he studied first in Nice and later in New York until he went abroad to make his debut. In this letter the baritone expresses his feeling of affection and gratitude to his teacher, as follows: "I am now so happy in my singing, and when I think of when I first came to you in Nice, I thank the Lord that it all came about that way. You have done so much for me, Maestro."

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New York Concerts

April 15

Ted Shawn

Despite the inclement weather practically everyone of importance in the dance world flocked to Carnegie Hall in the evening to witness the only New York recital appearance this season of Ted Shawn. The boxes, the main auditorium and the balconies were crowded with interested and enthusiastic spectators; for it had been some time since this renowned exponent of the dance had appeared in a solo recital. He chose a program made up of his most notable dance creations, those which during the past five or six years had proved popular both here and abroad. In fact, there was but one number unfamiliar to New Yorkers, and that was entitled *Mevlevi Dervish*, the music for which was especially composed for Mr. Shawn by Anis Fuleihan, and was given on this occasion for the first time. According to Mr. Shawn, this sect of Dervishes believes that union with God can best be obtained through rhythm, music and dance; to such the objective world and its emotions are only a pageant of shadows. Throughout the performance of this number, Mr. Shawn whirled continuously while unusual colored lights played upon him and various figures passed in silhouette across the stage. In this, as in all of his familiar numbers, there was a definiteness of purpose, a strength and vitality which could not arouse the admiration of the audience. His technique at all times was superb. This was especially noticeable in the final number, the *Cosmic Dance of Siva*, to music by Lily Strickland, in which his balance was remarkable. The poise and complete control of his body were just as evident at the conclusion of the recital as at the beginning, notwithstanding the fact that the program was most taxing, including as it did such strenuous numbers as *The Invocation to the Thunderbird* and *Spear Dance Japoneseque*, both of which it was necessary to repeat.

Mr. Shawn looked so much like a Greek God in *Death of Adonis* that when the curtains were parted there was a great burst of applause. As is always the case with *Around the Hall* and *Gringo Tango*, music by Eastwood Lane, he and his partners were hailed before the curtain many times. Other numbers which were accorded their usual enthusiastic reception were *Gnoissienne*, *The Revolutionary Etude* (in which Mr. Shawn was assisted by the Misses Austin, Chace and Beck) and *Tango and Allegrias*.

The instrumental portion of the program was provided by The Khariton Duo (pianists) and Simeon Spielmann, cellist.

Seneca Pierce

Seneca Pierce, baritone, gave a recital on April 15 at the American Laboratory Theater, assisted by Frederic Hart at the piano. His program was rendered of interest by the inclusion of a song by his accompanist, entitled *New Windows Open*, and there were three songs by the singer called *Nocturne*, *Little Bateese* and *Silence*. This constituted the third group, and the fourth group was entitled *Chansons de Cabarets* and included *Parsl* by Jean Lenoir, *Tu sais* by Walter et Ervande, and two songs by de chez Fysher, none of which has been heard by this writer on any New York recital program. There was other music by some of the Russians, by Hahn, Messenger and Chadwick. On the whole, it must be said that the program offered much that was of genuine interest, and was efficiently interpreted by Mr. Pierce and his accompanist.

Beethoven Association

The seventh and final concert of the tenth season of the Beethoven Association, at Town Hall, was a notable one, enlisting, as it did, the services of seven distinguished instrumentalists, and presenting works by the three "Big B's" of music, Bach, Beethoven and Brahms.

Myra Hess, Harold Bauer and Ernest Hutcheson gave a memorable performance of a three piano arrangement of Bach's harpsichord concerto in C major. The manner in which these three pianistic geniuses subjected their indi-

vidualities to the demands of the music and the ensemble was an object lesson to serious students of the piano. Beethoven's C minor trio received loving treatment at the hands of Miss Hess, Paul Kochanski, violinist, and Horace Britt, cellist. Between the Beethoven and Bach numbers, the two last named, together with Edouard Dethier, violin, Hugo Kortschak, viola, and Simeon Bellison, clarinet, gave a fine performance of Brahms' beautiful clarinet quintet, a chamber music work all too seldom heard.

American Orchestral Society

The sixth concert of the American Orchestral Society's eighth season was given at Mecca Temple on April 15 under the direction of the guest conductor, Phillip Greeley Clapp, with Ernest Hutcheson as the soloist. Mr. Hutcheson played the Emperor Concerto with his usual mastery; beauty of tone and technical brilliancy. In his classic reading of the great Beethoven music he was remarkably well supported by Dr. Clapp and the orchestra. It was altogether a first rate performance and the orchestra as well as the soloist and the conductor were the recipients of hearty and prolonged applause. The balance of the program consisted of

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the Bach-Elgar Fantasia and Fugue in C minor and D'Indy's *Istar Variations*, both of which were played with solidity of tone, clarity of technical detail and good balance. Dr. Clapp has proved himself, during his short season with the orchestra as guest conductor, a most efficient substitute for Chalmers Clifton, the regular conductor. A series of ten concerts under the direction of Chalmers Clifton is announced for next year, with a soloist at each concert.

Hans Merx

Provincetown Playhouse was well filled on April 15 to hear Hans Merx in a program of German songs by Schubert, Schumann, Franz, Brahms, Cornelius, Dvorak, Strauss and Wolf, with N. Val Pavey at the piano. His singing of *Komm, Wir Wandeln* (Cornelius), *Mit Deinen Blauen Augen* (Strauss) and *Der Gaertner* (Wolf) was so much liked that they were repeated; the last named was the most pleasing number of the evening. Mr. Merx' breath control, expression and vocal technique being excellent. He left April 21 on a tour to Philadelphia, Baltimore, Harrisburg and visiting several colleges.

April 16

Efrem Zimbalist

Making his next-to-last New York appearance this season, Efrem Zimbalist, one of the particularly bright luminaries of the violinistic guild, gave the program at the last of the Barbizon series for 1928-29. A large gathering was

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on hand to hear the violinist in Handel's E major Sonata, pieces by Tor Aulin, Sarasate and Bazzini, and arrangements by himself, Wilhelmj and Spalding. Lending able support at the piano was Emanuel Bay. Mr. Zimbalist is one of the few artists whose powers easily encompass all that he elects to play; one listens to him without the slightest misgiving that something untoward might happen, and sits back in one's chair to enjoy and not to criticize. Such was the attitude of those that heard his vital tone and technical mastery on this occasion.

Roxas Operatic Concert

Emilio Roxas, well known coach and vocal teacher, presented a number of his pupils and artists who are professionally engaged, in a concert that attracted a large and enthusiastic audience to Town Hall in the evening. The general impression gained was that the aspiring young singers had been carefully trained; and there were several who gave promise of a successful career.

Of the full-fledged artists who appeared, Gladys St. John, soprano, who has been singing at the Paramount Theater and who possesses a coloratura soprano voice of clear quality, and Rhys Morgan, Welsh tenor, who recently completed a tour of operas in the middle West, attracted particular attention. Grace Force, contralto, and Constantino Kazis, baritone, also acquitted themselves creditably. For the lovers of operas there were selections from *Tales of Hoffman*, *Lucia*, *Madame Butterfly*, *Samson and Delilah*, *Aida*, *Romeo and Juliette*, *Carmen*, *Pagliacci*, *Cavalleria Rusticana*, *Rigoletto*, *Louise*, *La Africana* and *Tosca*, with the Faust trio bringing the concert to a close. Many charming songs were sandwiched in between these arias, lending variety and color to the program.

In the singing of his artists, Mr. Roxas revealed a careful hand for the voices were easily produced, the top tones being rather more light, than forte. There was individuality in the interpretations and a certain amount of poise; the diction was generally good. The audience seemed to enjoy the evening's offering exceedingly. The singers participating were Helen Tarnower, Grace Force, Constantino Kazis, Gladys St. John, Frances Bonafede, Rhys Morgan, Alexander Lorber, Howard Anderson, Sylvia Bernstein, Annette Chaimowitz, Violet Schanals, Felicitas Kruly, Harry Brisman, Rose Binzer Goldman, Isabel Kratzke. Mr. Roxas furnished all the accompaniments for the singers.

Philadelphia Orchestra

A highly interesting program of Bach and modern Russians made up the April 16 Carnegie Hall program of the Philadelphia Orchestra, Leopold Stokowski, conductor. The famous organ fantasia and fugue in G minor, known to pianists in the Liszt transcription, opened the concert with might and power, followed by the Choralvorspiel, *Ich Rufe Zu Dir*, which elicited much applause that was acknowledged by the rising of the orchestra. A gorgeous climax came in the Bach *Passacaglia* in C minor, well remembered as creating a furore several years ago when first played by this orchestra; divided violins in highest positions, with brilliant piccolo tones are heard at the climax, the effect being one of shimmering brilliancy. Three recalls brought the conductor to the front. Borodin's *Polovetzki Dances* produced instantaneous effect, a Moussorgsky *Entre-act* (Khowantchina) was enunciated in sorrowful, broad cadence, and the concert closed with Stravinsky's *Firebird* music. All this music was enchanting in its clearness, incisiveness and splendor of orchestral tones; indeed, if perfection of orchestral technique exists, surely Stokowski and his men have achieved it.

(Continued on page 23)

"harpist upsets tradition"

Cleveland Plain Dealer, March 29, 1929.

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A PICTORIAL STORY OF ROSA PONSELLE



IN *LA FORZA DEL DESTINO*, in which opera, a little over ten years ago, the soprano made her Metropolitan Opera debut, with Caruso.



Photo by Mishkin

AS *NORMA*, considered by many the greatest role of her repertory and in which Miss Ponselle scored such an artistic triumph at its revival last year at the Metropolitan. Incidentally, Miss Ponselle will open the Italian opera season at Covent Garden (her debut) on May 28 in this role.



AS *FIORA IN L'AMORE DE TRE RE*. Miss Ponselle sang this role for the first time at the Metropolitan on the opening night of the 1928-29 opera season.



Photo by Mishkin

AS *LA GIOCONDA* which she will also sing at Covent Garden next month.



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Photo by Lumiere
A RECENT PHOTOGRAPH—
and one of her favorites.

AN AMERICAN GIRL GOES OVER THE TOP

Rosa Ponselle's Career a Story of Romance

A little over ten years ago Rosa Ponselle suddenly loomed upon the horizon and was engaged by the Metropolitan Opera Company. Previously she had only sung in church and vaudeville. Miss Ponselle, too, had studied but a short time the roles to which she had been assigned for the first season. Her brilliant debut came and she sang opposite no less a star than the beloved Caruso. The critics were unanimous: the Ponselle voice was one of rare beauty, one that would carry her to great heights.

Born of Italian parents in Meriden, Conn., trained solely in America and having won all her fame here, Rosa Ponselle, since her brilliant debut in La Forza del Destino, has been perfectly content to know her own country before trying foreign fields. Although numerous offers have been received

And now Miss Ponselle will make her first appearance outside of America, in Norma, in which she will make her debut at Covent Garden on May 28. London, therefore, claims the honor of having her next after America. Besides Norma, Miss Ponselle will also sing La Gioconda. Incidentally she will be probably be the last American artist to debut at Covent Garden, as it is soon to be torn down.

Following the London engagement Miss Ponselle will steal off to some quiet spot in Italy, the country of her parents, to rest and learn two new operas for next season: Luisa Miller and Don Giovanni.

The current season has been an exceedingly full one for her. July, August and September of 1928 were spent at Lake Placid, where she worked on her new concert programs and planned new costumes for the revival of Ernani which she successfully sang this season.

From October 1 to 14 she filled seven concerts in the East. October 15 through February 1, the singer had twenty-two performances at the Opera, sang five concerts, studying and rehearsing in between, besides recording, and getting new costumes.

From February 1 to April 9 she made a coast to coast concert tour of twenty-three concerts. April 12 marked her farewell for the season at the opera house in a special benefit performance of Norma. Almost immediately she left with the company for its annual tour of Baltimore, Washington, Atlanta and Cleveland.

Rosa Ponselle will be the first American girl, therefore, to carry the banner of Victory from America across the seas. Geraldine Farrar and Mary Garden had their first successes abroad. Rosa Ponselle made her career in America before ever singing abroad. She has never sung with any other opera company but the Metropolitan until now, nor has she essayed anything but a leading role. She goes over to London as a full-fledged prima donna.

A ROMANTIC CAREER

The story of Rosa Ponselle is truly romantic. It is the kind of a tale one reads in a magazine and then says: "It's too good to be true." Starting practically from nowhere, unsung and unheard, Miss Ponselle landed in the middle of the



ROSA PONSELLE

Coaching some of her new operas with Romano Romani at her Lake Placid camp last summer.

by her managers, the Metropolitan Musical Bureau, these were politely postponed to a later date.

Rosa Ponselle has had her appearances each season at the opera and a long list of concerts from coast to coast. In between, she recorded for Victor. Summers were spent either at her camp on Lake Placid or in some quiet little spot in Italy. But Italy has never heard her sing.

Cautiously—and wisely so—she climbed the ladder to fame, but held firmly to the ground as she climbed. The revival of Bellini's Norma last year brought the brilliant young star well into her own. Not since Lilli Lehmann sang it had Norma been given at the Broadway house, because it had been difficult to find Lehmann's equal. In the rapid development of Rosa Ponselle, Mr. Gatti-Casazza realized that he had a singer in his company who might now essay that role to artistic satisfaction. The sage impresario was correct. Rosa Ponselle in Norma was the sensation of the 1927-28 season. No one can dispute that fact.

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ROSA PONSELLE

enjoying a "little" medicine ball at the camp in an effort to keep in trim, this in addition to her daily golf.

Metropolitan stage a little over ten years ago and made an instantaneous success.

Her following may be gauged by a glance at the appended notice which appeared in the Hartford Times: "Miss Ponselle returned for her tenth annual recital and sang before the largest audience of the season. Nearly 3,500 assembled to pay honor. Many hundreds were turned away for want of even standing room. Long lines of music lovers formed early in order to obtain tickets, but none were available. Every reserved ticket was sold two months ago and all standing room was disposed of last week. Throughout the entire brilliant program the art of Ponselle rose triumphant, and she was given the most emphatic ovation ever tendered a singer in this city."

Unique, also, is the comment of the critic of the Baltimore News: "It would be a dull humanity that did not find its own note tucked somewhere in the vastness of a concert by Rosa Ponselle. It would be a humanity that could not see beyond a face or hear beyond a voice or feel beyond a gesture. It would be a humanity that had nothing in itself to look for and find again in music. In many songs she gave them back their pain and their delight, and it was theirs, and it was

(Continued on page 43)

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New York Times.

She revealed talent for interpretations and great sincerity of purpose.

New York Herald Tribune.

Miss Bossak has a voice used with all the mannerisms of the experienced prima donna of the grand style.

Brooklyn New York Times.

The artist, gracious, intelligent, seeking the core of the songs' meaning, generally discovered it and gave expression to the message. The voice is most pleasant.

New York Telegraph.

She interpreted the various songs with sympathy and artistry.

New York Sun.

Miss Bossak delighted a kindly and patient audience.

New York World.

She delighted her audience with an exceptional program of songs.

Brooklyn New York Citizen.

Miss Bossak has soulful expression, genuine musical intelligence, warmth and taste in interpretation.

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Solon Alberti a short time ago presented Fern Sherman in a recital of piano music at his studio in New York. The program comprised the Mozart sonata in A major, two intermezzos and a capriccio by Brahms, the Schumann concerto in A minor, and numbers by Hofmann, Poldowski and Sherman.

"**Elsa Alsen** proved to be an arresting artist, who swayed the audience mightily and moved it to manifestations of exceptional enthusiasm." The foregoing sentence is from the Baltimore Evening Sun of March 23, after the soprano sang in that city in the last Peabody recital of the season the preceding day.

Paul Althouse is so popular at festival performances that practically the entire month of May in his route book is taken up with appearances of this nature. The latest of these contracts calls for Althouse to be present at the Sioux City, Ia., Festival on May 16 and 17.

Salvatore Avitabile gave an interesting students' recital, April 7, those taking part being Joan Hensfield, Emma Bollinger, Rita Gambaruto, Clara Wander, Florence Werder, Edith Nagles and Camille Fisichelli.

Samuel A. Baldwin, continuing his Sunday and Wednesday afternoon organ recitals at City College, again includes many American composers' works, among them being Shure, Ferrata, Foote, MacDowell, Stebbins, Marsh, Clokey and Russell. He played Wagner programs on April 10 and 21.

Zilpha May Barnes, Mus. Bac., presented Christine Sullivan, mezzo soprano, in a song recital, Van Dyck Studios, New York, April 20. The singer was heard in the song cycle, *Frauen Liebe und Leben*, beside operatic arias and songs by American composers, closing her program with Azucena's aria, sung in costume. She has a fine voice of color and power, and was accompanied by Eleanore Gross, who also played piano solos.

Harold Bauer will appear in recital in Albany on April 29. On May 1 he will give a program at Miss Porter's School in Farmington, Conn., and will sail for Europe on May 15.

John Spencer Camp, treasurer of the Austin Organ Company, has made a gift of \$100,000 to establish a chair of music at Wesleyan University, Middletown, Conn. Mr. Camp is also known as a composer.

Julie Seargeant Chase, founder and president of the Music-Drama-Dance Club, is to be married to Mr. Decker in September, removing to Cleveland, O., where he is a high official in the Erie R.R. Company.

Palmer Christian, whose organ recital at Wanamaker Auditorium, New York, was well attended and much applauded, gave on short notice a second recital at St. George's P. E. Church, April 17, which likewise drew a good sized audience. This is said to be the largest church organ of Greater New York and is played by that capable organist, George W. Kenner.

Mary Craig was "well received as Glee Club soloist," said the Montclair Times of March 8. A paragraph from the criticism said she "disclosed a voice of richness and beauty in the lower range, with great facility and freedom in the head tones. Her style was charming and dainty, with a feeling for rhythm and nuance seldom heard; the large audience showed unmistakable appreciation of the lovely songs and the artist's interpretations."

Richard Crooks sang for the Women's Music Club of Columbus, Ohio, on March 22, and according to the Columbus Dispatch this artist "has a gorgeous voice and deserves his reputation as one of the greatest American tenors." Mr. Crooks will appear at the Springfield, Mass., Music Festival on May 18. This is the third festival booked for the tenor in May within one week, the other engagements being at Mount Vernon, Iowa, May 16, and Ann Arbor, May 22.

Esther Dale, soprano, has received from Italy some new songs by Mario Castelnuovo-Tedesco scored for solo voice and orchestra, and she plans to present them soon as the latest addition to her already large repertoire.

Franco de Gregorio, New York vocal teacher, gave a birthday reception at his home on Sunday evening, April 14.



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Willem Durieux and the Greenwich Orchestra has been engaged by the Women's Club of Greenwich, Conn., to give three children's concerts next season. The final concert of this season took place April 24, at the High School Auditorium, with Marion Carley as soloist, playing the Grieg piano concerto.

Isadore Freed was at the conductor's stand when the second act of *Prince Igor* by Borodin was given at the Lighthouse in Philadelphia by the Choral Society and orchestra of the Y. M. and Y. W. H. A.

Burton Garlinghouse, of Akron, O., presented William Miller, tenor, in this Chicago recital, which was termed by Eugene Stinson in the Chicago Journal as a "remarkable debut." The other critics unanimously agreed with Mr.

Stinson's opinion, praising the young tenor's "fine vocal talents and musicianly qualities," his "polished, cleanly diction," "interpretative art," and "spontaneity and appropriateness of feeling."

Ruby Gerard, violinist, played solos with the A Capella Chorus in Washington, D. C., also in the Congregational Church, renewing many musical friendships of the past.

Edwin Grasse, violinist, composer and organist, has appeared in one or more of these capacities within the past month at the Ethical Culture Society, the International Club (chamber music concert), and at the De Cou affair, Town Hall (organ recital). His recent playing of organ and violin pieces at Calvary Church Radio Hour was a feature.

Gilbert A. Haviland, pianist and organist, recently from Hamilton, Ont., is now in New York, where his excellent ability is making him known, especially at Calvary Baptist Church.

Myra Hess recently was soloist with the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner. Among those present at the concert was Frederick Stock, conductor of the Chicago Symphony Orchestra, and who will conduct the Cincinnati May Festival. So impressed was Mr. Stock with the performance that he declared later through the Cincinnati Times Star: "I enjoyed immensely Mr. Reiner's reading of the Freischütz overture and also his sympathetic accompaniment to Miss Hess' admirable performance of the Schumann piano concerto, in the presentation of which she is a past master."

Lillian Hunsicker, soprano, has returned from the South, where she was entertained at many dinner parties and receptions. While in Atlanta, Ga., she was guest of honor at an affair given by Mr. and Mrs. Hugh Richardson at their home, the Estate Broadlands, where, in the spacious ball room, the soprano gave a recital accompanied by G. Hodgson.

Harold B. Jayne gave some living pictures and poetic pantomimes for a private audience, April 3, at his Gwallia Studios, the various elements of music and light, with draperies and mystic shadows displaying the feminine figures. It was poetically beautiful, his own music enhancing the effect. Florence Foster Jenkins, president of the Verdi Club, and St. Clair Bayfield warmly recommended this novelty.

Millicent Jeffrey, artist-pupil of the Fiqué Studios, at the matinee of the Drama Comedy Club, Hotel Astor, New York, March 22, appeared as a soloist, singing and acting in costume the polonaise from Mignon. Miss Jeffrey is a coloratura singer of skill and brilliancy, with excellent method in tone and diction.

Ralph Leopold gave a recital in the music hall of the Gould Memorial Library of New York University at University Heights, playing parts from Wagner's music drama, *Tristan and Isolde*. Following the recital the New York Times referred to Mr. Leopold as a "concert pianist and authority on Richard Wagner."

Grace Leslie and **Allan Jones** appeared in a joint recital in Amesbury, Mass., on April 15, under the auspices of the local music club. The contralto and tenor filled this en-

(Continued on page 46)

LONDON CRITICS RE-AFFIRM THEIR ADMIRATION OF

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New York Concerts

(Continued from page 18)

April 17

Dusolina Giannini

A large and distinguished audience attended Dusolina Giannini's April 17 recital at Carnegie Hall, Frank LaForge, composer-pianist, assisting at the piano. Six gypsy songs (Dvorak) including the favorite Songs My Mother Taught Me were sung in German, showing the beautiful quality of this singer's voice. Four songs by Cimara, Benvenuti and Respighi were enthusiastically applauded, Stornellatrice being repeated in part. The Madama Butterfly aria, sung with restrained dramatic action, was so beautifully sung that an encore followed, Gianetta. Two LaForge songs (I Came With a Song, and Hills) followed, sung in impeccable English, and bringing personal applause to composer-accompanist LaForge, acknowledged with friendly gestures. Mother (Marsden) and Ah Thou Beloved One by Mischa Levitzki finished this group, the composer (who was at the piano) and singer being recalled and repeating the expressive, lyric song. Four Italian folk songs, arranged by the singer's brother, Vittorio Giannini, ended the program, Manella Mia being repeated. Tumultuous applause brought three encore numbers: Vissi d'Arte, The Crucifix, and To a Messenger, both by LaForge. Orchids, lilies of the valley and a splendid floral basket were presented to the fair singer, whose popularity grows with every appearance.

Winifred Purnell

Winifred Purnell gave a piano recital at Steinway Hall on April 17. The principal works on her program were by Bach, Beethoven, Schumann, Chopin and Liszt, in addition to which there were shorter pieces by Ravel, Liadow and Philippe. The Bach number was an edition by Blanchet of the Fugue in A minor, and, for Beethoven, the sonata Opus 53 was played, while Liszt was represented by the Campanella and Venezia e Napoli. There was a second sonata on the program, the Opus 58 of Chopin.

In a program of this kind a pianist has almost unlimited opportunity for a display of musicianship, technical and inspirational ability, as well as individuality; and in all of these elements Miss Purnell showed herself to be adequately endowed. Her playing showed especially a keen interpretative sense, and this merit was enhanced by the beauty of her tone.

April 18

Old Masters Trio

The Old Masters Trio, Ella Backus-Behr, pianist; Hans Lange, violinist, and Leo Schulz, cellist, reappeared before a large and appreciative audience at Steinway Hall. The three gave a finished and interesting performance of Beethoven's D major trio, Op. 70, No. 1, and Gade's Novelletten. Mr. Schulz and Mme. Backus-Behr won the approval of the listeners with their playing of a Handel sonata for cello and piano, and Mr. Lange and the pianist pleased equally with Mozart's A major sonata.

Haarlem Philharmonic Society

The Haarlem Philharmonic Society gave its fifth musicale of the season at the Waldorf-Astoria on April 18, the assisting artists being Florence Macbeth, Giuseppe Danise and John Amadio. The program was of conservative interest, Mr. Danise singing a group including Eri tu by Verdi and a number of songs, and later the Vision Fugitive of Massenet; Mme. Macbeth two groups of songs and opera arias, including the Mad Scene from Lucia and the Shadow Song by Meyerbeer, both with flute obligato by Mr. Amadio; Mr. Amadio playing a group of flute solos, and the two singers terminating with a duet, Piangi Fanciulla by Verdi.

Both Mme. Macbeth and Mr. Danise scored a tremendous success with the large and fashionable audience that attended the musicale. Among the numbers in which Mr. Danise was especially successful was the Nichivo of Mana-Zucca, and Mme. Macbeth made much of Debussy's Nuit d'Etoiles as well as of two songs by her accompanist, George Roberts, entitled Pierrot and Sand Man is Calling You; very pleasing and attractive numbers, the success of which is assured.

Mr. Amadio played the finale from Mozart's Concerto for Flute, and pieces by Doppler and Bridge. His beautiful tone, musicianly sense of interpretation and extraordinarily brilliant technic won instant public acclaim, and he was enthusiastically applauded. This artist, who has toured with Tetrassini, Melba, Hempel and Austral, is certainly one of the world's great masters of his instrument.

American Symphonic Ensemble

An audience of good size, appreciative and applaudive, heard the April 18 concert of the American Symphonic Ensemble at Carnegie Hall. Maria Kurenko was the solo-

ist. They played the pathetic symphony (Tchaikowsky) with vigor and life, the march going especially well, with tremendous climax. Seated in the usual oblong circle, the concertmaster giving starting signals, there was good unity, and as a general thing, good expression; all this also applies to the Khovantchina prelude (Moussorgsky), which was well done, applause rewarding the ninety players.

Maria Kurenko, soprano, was heard in arias by Rimsky-Korsakoff and Moussorgsky. She displayed a very expressive voice, straightforward and simple, in appropriate Russian folkstyle. Many recalls and flowers were presented to the singer, and the entire concert was heard by many Russians, who seem to rally wholeheartedly to the support of this organization.

The Singers' Club

The Singers' Club of New York, now in its twenty-sixth season, gave its second private concert at the Waldorf-Astoria on Thursday evening, April 18, before an audience that easily reached the 1500 mark. Under the able direction of A. Y. Cornell the singers went through a program that proved interesting and enjoyable. A huge audience warmly applauded some very excellent singing.

The program opened with three songs, pleasantly varied in mood: Border Ballad (Mauder), Calm as the Night (Bohm-Andrews) and Roll Along, Cowboy (Sydney King Russell). Later numbers included the Crucifixus and Cum Sancto Spiritu from the Bach Mass in B Minor, sung with a reverence and richness of tonal quality that were most impressive. Thanatopsis by Mosenthal, with incidental solos by Earl Waldo, the possessor of a rich voice of clarity and power, showed the singers at their best. A difficult work, it was given a superb performance by Mr. Cornell and his chorus. The Unconquerable from Henry Hadley's New Earth was likewise much enjoyed. A male chorus can be a rather boring thing at times, but the work of these singers was never open to that criticism. The quality of the voices, their spirit and the artistic effects achieved by their able leader preclude such a thing.

The soloist of the evening was Jeannette Vreeland, who arrived from a concert in Canada at six o'clock that same evening. This charming young singer looked—to use a common expression—"as fresh as a daisy" and was in excellent voice. The voice was fresh, clear and of ingratiating quality. Exceedingly well produced, it is so flexible that Miss Vreeland is able to do with it what she wills. This was particularly noted in a gem of a song, Nightingale Lane, by Alice Barnett. A Piper (Head), Cradle Song (Bax) and Time, You Old Gypsy Man (Besly) completed the group. Mozart's Alleluia, Cantique (Boulanger) and Mai by Saint-Saëns also served admirably to display the talents of Miss Vreeland. A gracious manner, devoid of any artificiality, was most refreshing to the audience which remained quite under the singer's spell. Helen Ernsberger furnished sympathetic support at the piano. So did Fred Shattuck for the chorus and Irving G. Davis was at the organ.

Isadora Duncan Dancers

The Isadora Duncan Dancers, who have recently had a very flattering call to return to Russia, gave another short series at the Manhattan Opera which, it is understood, will be the last for some time. The leading spirit of this intriguing group of dancers is Irma, who has inherited from the glowing nature of Isadora, a certain elan which is irrepressible. Despite the several appearances which these

young ladies have had here there seems to be no lack to their verve, their grace and enthusiasm, and one easily

VLADIMIR

DROZDOFF



Maurice Goldberg photo.

Pianist

He who cloaks volcanic technique under impassive calm of the Near East. In Chopin's familiar Sonata of the Funeral March Mr. Drozdoff displayed individual and striking qualities. It was Chopin in the cold morning light from the East, glimpsing a warring Poland from the Slavic side and not the perfumed parlor Chopin of Paris.

—N. Y. Times.

Lofty plastic descriptiveness.—Leipsiger Neuste Nachrichten.

Drozoff's adaptations and his playing have something of what our forefathers used to call the "Grand Manner". This technic is solidly brilliant; his tone is voluminous.

—Leonard Leibling.

Remarkable pianist.—Dresdener Anzeiger.

Vladimir Drozdoff gives a remarkable performance. His performance of the Saint-Saëns version of the Alceste ballet music was more than remarkable—it was astonishing.

—W. J. Henderson.

Thrilling pictures of impression.—Neues Wiener Tageblatt.

MME. ANNA DROZDOFF, Assistant

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New York Concerts

(Continued from page 23)

recognizes in them the expression of a free and spontaneous force.

There is also about them all the freshness and physical beauty that is essential to their type of work and which is truly an integral quality of what is understood to be the art of dance; furthermore there can be no doubt of their sincerity, which is all the more valuable since it backs genuine artistic productions.

The program contained many of the numbers given before, but it also included some novelties. Of the former the Chopin group was one which there was no mistake in repeating; these seemed to be particularly happy choices for terspichorean interpretations; the Berceuse, the Mazurka in B major by the girls alone and the popular Polonaise in A, carry a charm that is Chopanesquely romantic. The opening number of this group was a reproduction by Miss Duncan of Isadora's famous Funeral March.

The moments which might be called the most "elevating" came when the group interpreted the King Stephan Chorus, understood to be new. It is true that they followed a well established classic line but the underlying current of reverence was distinctly felt. There followed several charming bits, such as waltzes and polkas by Schubert, Beethoven and Brahms, and Mozart's Marche Turque which is captivating music and in which the idea of the Oriental costuming was a clever stroke.

The final group brought the audience to a great pitch of enthusiasm, and it was a big audience indeed. What stressed this was the inevitable color of the Russian Revolu-

tionary Songs, which combine a certain barbaric melange of rhythms and themes that tugs at the very heart strings. It was in this group that several new numbers appeared, specially outstanding being the Young Guards. The featuring of little Tamara in the Girl Scout's Song was one of the highlights of the evening and it is not surprising as the child has an unmistakable talent.

The favor that these young dancers have won with the public was manifested by frequent and prolonged applause during the evening.

April 19

Aeolian Waldron

In the evening, at Town Hall, a young lady of charming personality and stage presence, hailing from Marion Talley's home town, Kansas City, made a distinctly favorable impression with a large and sympathetic soprano voice and musical gifts of no mean order. In arias from *Iphigenia*, *Tannhäuser* and *Tosca* the singer disclosed unquestionable operatic gifts. Well defined musical taste and excellent teaching were evidenced in classics of Purcell and Handel and in songs by modern American and European composers, Autumn, dedicated to Miss Waldron by R. Huntington Woodman, gave much pleasure, and Alexandre George's Hymn to the Sun was encored. Giuseppe Bamboschek of Metropolitan Opera fame gave most musicianly assistance at the piano.

April 20

Helen Schafmeister

Saturday evening found a discriminating and fashionable audience gathered in Guild Hall to hear the recital of Helen Schafmeister, a young pianist of much skill and

charm. Miss Schafmeister made a graceful picture as she took her place at the piano beneath the rose-shaded lights. She has a gracious and unassuming presence, refreshingly free from the stereotyped mannerisms of the average young performer. She plays with a quiet but none the less intense sincerity, tempering the most fiery moments with good taste and artistic restraint.

The program included a Bach-Busoni toccata and fugue and German Dances by Beethoven; Schumann's Papillons; numbers by Chopin and a Chopin-Liszt arrangement; and in the last group shorter pieces by Toch, Debussy, Scriabine, Liszt, and a composition in manuscript, *The Etape*, by Nathaniel Robin. This last, Miss Schafmeister explained, is a tone picture of the Russian exiles entering Siberia, and at the conclusion she announced, "The composer is present," thus sharing with him the applause which greeted the new composition. An informal reception and dancing followed the program.

New York Music Week Association

On Saturday evening, at Carnegie Hall, the New York Music Week Association presented gold medal winners in its competitions to the public. In addition to soloists, all of whom are gold-medalists, there were senior, junior and sub-junior string ensembles. Conducting the concerted groups were Hans Lange, Paolo Gallico and Henry Burck.

Under the baton of Mr. Gallico Murray Chusid and Sammy Selikowitz, accompanied by a string orchestra, played a concerto for two pianos by Bach. Both of the youthful performers demonstrated the qualities that won gold medals for them.

Evelyn Braverman, Victor Tallarico and Alma Olszwanger (second pianoforte group), with Mr. Gallico conducting a group of string and wind instrument players, gave equally convincing evidence of their accomplishments in a triple piano concerto by Mozart. The performance was remarkable for unity of ensemble, excellent individual pianism and a genuine Mozartean spirit in the interpretation.

The third pianoforte group, Frieda Pollack, Harriet Merber and Victoria Danin, accompanied by strings under Mr. Gallico, gave an excellent account of themselves in a Bach concerto for three pianos. Mr. Lange led the Senior String Orchestra and the Junior and Senior Orchestra Group in well played numbers, and the Junior String Ensemble, under Mr. Burck, gave much pleasure in the overture to Mozart's *Die Entführung aus dem Seraglio*. Much enthusiastic applause was elicited from the large audience by the Sub-Junior String Ensemble (Maro Ajemian at the piano) by their playing of a waltz of Brahms and a minuet by Henry Burck. In this group the children, to judge from appearance, averaged between six and eight years of age.

Charlotte Lund

What a delightful treat the children had at Town Hall on Saturday morning, when Charlotte Lund presented *Marta*! The hall was completely filled from top to bottom with cunning and responsive little tots, who exclaimed excitedly when the ballet appeared on the stage and were particularly enchanted by the dog, the cat and the donkey. There was much to interest the eye in both the action of the singing cast and the ballet. The tunes that were sung also pleased the little ones' ears and brought much applause every so often. Mme. Lund prefaced each scene with a synopsis of the action, given in her own appealing manner that held their interest.

It is surprising how much of the opera was given in so short a period of time (only a little over an hour), and the combination of the ballet and singers proved a happy one. H. Wellington Smith, Henry Learned, Wilma Miller and Louise Bernhardt took the four leading parts and did very well by their allotted music, while the Aléa Dore Ballet added color and grace. Allan Robbins' Ensemble Orchestra furnished the music and the performance was under the direction of Alex Puglio. Charlotte Lund is doing great things, musically, for children.

Vera Myers

A youthful and diminutive singer, in the person of Vera Myers, charmed her audience at Town Hall last Saturday evening when she appeared in a song and dance recital in costume. Miss Myers presented a lovely picture, against a background of soft, velvet draperies, and with her dramatic talent for interpreting her numbers, added to a pleasing personality, her program was one of real interest. It consisted of a group of eighteenth century airs, an aria from *Mme. Butterfly*, three Japanese folk songs, and numbers in Spanish and English. Appearing on the program with Miss Myers was Leon Goldman, violinist, and Edna Sheppard, accompanist.

Braun School of Music Concert

At the Necho Allen Hotel in Pottsville, Pa., a concert was given recently for the scholarship fund of the Braun School of Music, Robert Braun director. John Quine, baritone, and the Robert Braun Women's Choral Club, under the direction of Margaret Dunn, furnished the program.

Mr. Quine was heard in Italian, French and German songs, and miscellaneous numbers, including negro spirituals. In all he revealed himself a true and versatile artist.

This debut of the Choral Club promised much for future performances. Their voices blended well and showed careful training. The audience showed its appreciation by presenting Miss Dunn with a huge basket of flowers. Esther Boxmeyer was accompanist for the chorus and Miss Dunn for Mr. Quine, both offering sympathetic interpretations.

George Castelle Studio Notes

One of the interesting artist recitals given over WBAL, Baltimore, by Frederick R. Huber, director, was the joint recital broadcast by George Castelle, baritone, and his artist-pupil, Elsa Baklor, soprano, with Virginia Castelle as accompanist.

Miss Baklor is a popular staff member of station WBAL, as are also two other pupils of Mr. Castelle, Henrietta Kern, soprano, and Maude Albert, contralto.

Miss Baklor has also appeared with success in costume recitals in different nationalities, and as soloist for a number of large musical organizations. She has been engaged as soloist for the Federation Music Club concert to be given this month.

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NEW YORK RECITAL—APRIL 14
Patricia MacDonald in songs
of the Danube and the Vistula.

NEW YORK TIMES

Patricia MacDonald, a singer who has made extensive researches in the field of Central European Folk Music, gave a costume recital last night at the Forty-ninth Street Theatre. Her program, designated as "Songs of the Danube and the Vistula," was prefaced with an explanatory talk in which Miss MacDonald related with charm and humor her experiences in gaining her material in remote villages of Hungary, Moravia, Roumania and Poland. Her voice of pleasing quality is wholly adequate to the demands of the interesting folk songs she presented and a marked gift for dramatic characterization gave added interest to her performance, which was enthusiastically applauded.

NEW YORK EVE. WORLD

Patricia MacDonald's work had an air of authority not always to be found in programs of this sort. Her fascinating garments as well were the genuine article and not makeshift imitations. There was no attempt to be merely attractive and picturesque, but to afford vivid and accurate visualization of the peasant types under portrayal. In this Miss MacDonald succeeded admirably. With simple directness she put across the different moods of the tunes from her repertoire. This was an unpretentious, sincere endeavor that accomplished to a nicety what it set out to impart.

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PATRICIA MACDONALD

Goldman Band Schedule

The Goldman Band concerts for the coming summer, which are again the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim, who are underwriting the series for the sixth year, have now been scheduled. There will be seventy concerts, alternating between the Mall in Central Park and the campus of New York University. The forty concerts on the Mall will be on Monday, Wednesday, Friday and Sunday evenings, and the thirty concerts on New York University campus on Tuesday, Thursday and Saturday evenings. The season will open on June 10 and will close on August 18, after which the band goes to Toronto, Canada, for a three weeks' season. The band concerts are free, and there are no charges of any kind in connection with them. The soloists engaged include: Patricia O'Connell, soprano, of the Chicago Opera Company; Cora Frye, soprano, and Del Staigers, cornet soloist. Complete program schedules for the season will be ready for distribution on May 1, and may be obtained without charge by addressing the Goldman Band Concerts, 202 Riverside Drive, the only requirement being that a self-addressed, stamped envelope must be enclosed.

Reese to Direct Tour to Europe

Reese R. Reese, concert baritone and teacher of Pittsburgh, will personally conduct an attractive tour to Europe this summer for forty-five days from July 6 to August 10. Having traveled and studied extensively in Europe, Mr. Reese has added little touches to his itinerary which will make the visits in the various cities pleasant and interesting. The tour will include the following places: Liverpool, Glasgow, Edinburgh, London, Brussels, The Hague, Amsterdam, Cologne, Heidelberg, Lucerne, Interlaken, Montreux and Paris.

Mr. Reese also is arranging a longer tour of sixty days, from July 6 to August 23, the itinerary of which will be the same as the first one as far as Lucerne and will then include Munich, Salzburg, Vienna, Nuremberg, Dresden, Berlin and Paris.

University School of Music Summer Session

The summer session of the University School of Music, at Ann Arbor, Mich., will be held this year from June 24 to August 2. Courses will be offered in practically all branches

of instruction, corresponding to those given during the regular school year. Members of the regular faculty, with two or three guest teachers, are to be in charge, thus enabling students to continue their studies in practical or applied music without serious interruption during the summer. Charles A. Sink is president, and Earl V. Moore, musical director of the University School of Music.

Rubinstein Club Concert

The third private concert, forty-second season, and the last one in the Waldorf-Astoria Hotel, took place on April 16, Dr. William R. Chapman conducting the large chorus, which sang two of his works. The soloists were Beatrice Belkin, soprano; Rozsi Varady, cellist; Justin Lawrie, tenor, with Estelle Liebling, Mrs. Justin Lawrie and Arie Abileah at the piano. Louis R. Dressler at the organ, and Kathryn Kerin-Child, pianist, furnished club accompaniments.

The Woman's Choral of Elizabeth, N. J., augmented the Rubinstein Choral, the combined organizations pouring forth tones of might, especially in Buzzi-Peccia's Gloria, (solo by Blanche Stoney) with contrasting tenderness in Woodforde-Finden's How Softly. With the light reduced to less than twilight, The Lost Chord was most effectively sung. Dr. Chapman's own Spring Joy was greatly liked, and was repeated, Miss Belkin singing the incidental solo; Chapman's Ave Maria was sung by request, Lutie Fechner and Jessie R. Lockitt singing the solos, with cello obbligato by Miss Varady.

Beatrice Belkin sang the Indian Bell Song from Lakme, (Miss Liebling at the piano), her youthful brunette beauty, allied with fine style, trill, and notable high tones making effect; her later group was also encored, the Strauss-Liebling Blue Danube waltz being sung very brilliantly indeed. Rozsi Varady, cellist, played Rubinstein, Glasounow, van Goens and Popper pieces, adding encores, with lovely, romantic tone, alternating with speed and lightness. Mr. Lawrie made a special hit with Dr. Chapman's Down in Maine, poem by Mrs. Chapman, which had to be repeated; he added the humorous Baby Girl. Completing this chronicle, there were brief speeches by both Chapmans, with special applause for Louis Dressler, organist, and announcement of the last White Breakfast on May 1, adding that the place of future meetings, musicales and concerts will be announced.

I. S. C. M. Programs

The International Society for Contemporary Music held its festival in Geneva, April 6-10, during the course of which the following programs were played: Dritte Symphonie, Max Butting; Concertino, Henriette Bosmans; Le Fou de la Dame, Marcel Delannoy; Rythmes, Frank Martin; Streich-quartett, Julius Schloss; Sonatina, John Ireland; Chants a la Vierge Marie, Nicolas Nebokoff; Funf Variations and Doppelfugue, Victor Ullmann; Sonate, Erwin Schulhoff; Motette, Karl Marx; Madrigal, Krsto Odak; Msa Glagolskaja, Leos Janacek; Serenade, Alexander Jemnitz; Sonatine, Manuel Rosenthal; Sonate, Berthold Goldschmidt; Sept Hai-Kais, Maurice Delage; Deuxieme, Quatuor a Cordes 1928, Jerzy Fitelberg; Flos Campi, Ralph Vaughan Williams; Konzert, Johannes Muller; Dance Emmy

Heil-Frensel-Wagener; Symphony in E minor, Roger Sessions.

Jose Echaniz Closes Brilliant Season

Recently there appeared at the Auditorium in Milwaukee, Jose Echaniz, Cuban pianist, who played before 3,000 music lovers at one of the recitals given under the auspices of the Civic Concert Service.

C. Pannill Mead, of the Milwaukee Sentinel, stated: "There are many pianists who can play Chopin and Liszt, but none who can touch this young man in unfolding the beauties of the music of Spain. The audience was plainly enchanted." Richard B. Davis, who writes for the Milwaukee Journal, said that "Echaniz is up in the front rank of pianists."

Mr. Echaniz has just concluded a brilliant season in the States, and has returned to Cuba where he is playing in concert and recital. He will again tour this country next season, under the management of the Civic Concert Service, Inc., Dema E. Harshbarger, president.

Edwin Swain's Engagements

Edwin Orlando Swain, well-known as an oratorio singer, was soloist in the St. John Passion with the Lutheran Choir (300 voices) in Cleveland, April 7.

Mr. Swain is engaged for other oratorio appearances, including Sir Arthur Sullivan's Golden Legend in Hartford, on May 17. May 22 and 24 will find him at the Plattsburg Festival, Charles Hudson conductor, on the first of these days in recital, and on the second as soloist in The Elijah. On June 9 the baritone is scheduled to sing the Messiah with the Boston Symphony.



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BUT WE HAVE
ROSENTHAL

Hazel Moore in
Chicago Daily Tribune



Photo by Fayer, Wein

IN AMERICA FEBRUARY TO APRIL 1930

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CHICAGO DAILY TRIBUNE

Moriz Rosenthal
Does Mighty Deeds
at His Sunday Concert

BY HAZEL MOORE

Moriz Rosenthal whose technical feats at the piano rival in might those of the legendary hero, "Ilia Mourometz," who leaped over great cities at a bound, and whose forceful blow sent his adversaries sailing over the tree tops, engaged himself yesterday at the Goodman Theater in his second program showing the present generation just how the great masterpieces should be played.

Hans Kindler's "Triumphs" in Holland

"A Triumph for Hans Kindler"—so ran the headline in the Rotterdamse Dagsblad, after one of the cellist's appearances in that city. It was this same paper that further referred to his playing as "a rare event," and to him as "an artist by the Grace of God."

But this was only one of many triumphs in Holland for Mr. Kindler, for he has fulfilled about twenty engagements throughout his native country since his arrival in Europe the middle of February, and each one has met with the same superlative praise from the critics. The Utrecht Dagsblad declared that after Kindler's eminent performance the audience naturally was in every possible state of enthusiasm, and

the Vaderland in The Hague called his "an exquisite program, exquisitely played." In Rotterdam Mr. Kindler played with Mengelberg and also for the People's University, and yet at his third appearance there the concert hall was again packed; in fact, even the stage had to be filled with chairs. And, said the Nieuwe Rotterdamche Courant, "again those who were able to get in enjoyed more than ever Kindler's extraordinary playing which every time strikes us by its 'touch of enchantment,' by the noble character of tone, by the pure technical perfection and, last but not least, by the intense, natural musicality which shines forth out of all the interpretations. No wonder that the audience was not content until encores, which included Jota by de Falla and a piece by Cesar Cui, had been granted."

Mr. Kindler is at present fulfilling engagements in Italy, and has arranged for twenty concerts there with Casella, starting in Trieste, then Florence, Naples, Rome, Turin and other cities. The cellist also is booked for a tour of thirty concerts in Java and Sumatra in July, which he has been invited to extend, and then to give fifteen more concerts in Japan, although limited time may prevent his accepting.

Dr. Carl's Festival of Song

A Festival of Song under the direction of Dr. William C. Carl, will be given by the Motet Choir and soloists of the First Presbyterian Church, Sunday evening, April 28, at eight o'clock, in the church, Fifth Avenue and Twelfth Street. A program of unusual interest will be sung (a cappella), including: Tu es Petrus (Palestrina), Ave Verum (Wm. Byrd), In Exitu Israel (Samuel Wesley), O Light of Life (J. S. Bach), Cherubic Hymn (Gretchaninoff), A Song in Praise of the Lord (Nagler), Beautiful Saviour (ancient folk song), Mary Magdeleine (Massenet), sung by women's voices, two Negro Spirituals arranged by Harry Burleigh, sung by male voices, Noel, Noel (Dickinson), Spring Bursts Again (Shaw). The soloists will be Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; and Edgar Schofield, bass.

New Genet Composition Accepted for Publication

Sea Love, written for male chorus by Marianne Genet, American composer, has been accepted by the H. W. Gray Company and will be among the spring or summer publications. The number has been dedicated by the composer to the Pittsburgh Male Chorus, Harvey Gaul conductor.

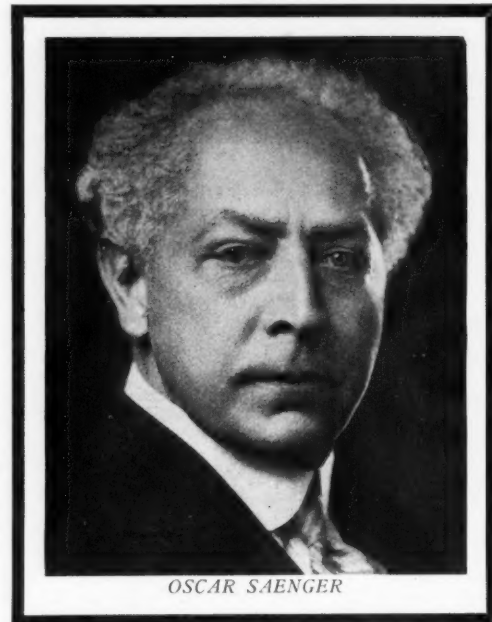
OBITUARY

OSCAR SAENGER

Oscar Saenger died Saturday, April 20, in the Washington Sanitarium, Washington, D. C., of pernicious anemia.

Mr. Saenger, who was one of the most noted of American singing teachers, was born in Brooklyn, January 5, 1868. His father was an Austro-Hungarian and his mother a native of New York. As a boy, he had a fine contralto voice, and began to sing in local concerts at the age of seven. He was also taught the violin and later played in and conducted

amateur and professional orchestras in his home city. Neither he nor his parents had any thought of a musical career, but as a sort of joke he entered a competition for scholarship at the National Conservatory of Music, and was one of the winners. As a result, he began to study with Jacques Bouhy, head of the vocal department. His talent was so



OSCAR SAENGER

evident that his teacher subsequently appointed him as one of his assistant instructors at the conservatory. Meantime, Mr. Saenger studied dramatic action with Frederick Robinson, pantomime with Bibeyran, and musical theory with Bruno Oscar Klein.

In 1891 Mr. Saenger was engaged as baritone with Hinrich's American Opera Company in Philadelphia, where he sang many of the leading roles. He later was selected with Maud Powell, American violinist, as soloist to accompany the Arion Society of New York on a tour to Europe. After this tour he returned to New York, and, in addition to teaching at the National Conservatory, he maintained a large class of private pupils, and as his own class increased, he found it necessary to give up his work at the conservatory. In 1895 he organized his first opera class and attracted many talented pupils, among them Leon Rains, Joseph Regneas, Bernice de Pasquali, Ellison Van Hoose, Josephine Jacoby, Florence Hinkle, Sara Anderson, Allen Hinkle, Henri Scott, Riccardo Martin, Marie Rappold, Orville Harrold, and others. In 1908, Rudolph Berger, principal baritone at the Royal Opera in Berlin, came to this country to undertake a period of study under the American teacher. This was the first time that the usual order of procedure by which American singers went abroad to study under foreign masters was reversed. Saenger's success with Berger was such that it added immeasurably to Saenger's international reputation. Among the well known singers who sought him out as their teacher were Frieda Hempel, Jeanne Gerville-Reache, Paul Althouse and Mabel Garrison.

During the last decade Mr. Saenger spent part of each summer in Chicago, where he reproduced the opera classes that had been so popular in New York. In 1924 Mr. Saenger associated himself with other prominent teachers of singing in the organization of the American Academy of Teachers of Singing. For two years he was president of the New York Singing Teachers' Association, and a member of the board of governors of the Bohemians. He is survived by his widow and one daughter.

Funeral services were held at Mr. Saenger's home, 6 East 81st St., at eight p. m., on Tuesday, April 23. Music was provided by an ensemble consisting of Orville Harrold, Allen Hinkle, Vera Curtis, Viola Blanche, La Frene Ellsworth and Frances Gutverlet, and solos were sung by Richard Hale. The pall-bearers were Wilfred Klamroth, Walter Bogart, Percy Rector Stephens, Victor Harris, Dudley Buck, and Francis Rogers. Representatives were present from The Bohemians, The American Academy of Teachers of Singing, and The New York Singing Teachers' Association. Swami Yogananda, A.B., of India, officiated. The cremation was at Fresh Pond.

MRS. THEODORE THOMAS

Rose Fay Thomas, widow of the famous orchestra conductor, Theodore Thomas, died on April 20 at her home in Cambridge, Mass. Mrs. Thomas, who was born in St. Albans, Vt., was seventy-six years old. Mrs. Thomas called together the first convention of the women's music clubs which was ever held in America, at the time of the World's Fair in Chicago, June, 1893, and because of this fact and her interest in the music clubs she was made an honorary president of the National Federation of Music Clubs at the time of its first board meeting in St. Louis in 1898, when the Federation was organized. She was also much interested in animals and was the president and founder of the Chicago Anti-Cruelty Society and a member of several prominent clubs. She also contributed to literature through her books, the best known of which are Memoirs of Theodore Thomas and Our Mountain Garden.

MINETTE WARREN

Minette Warren, American composer-pianist, died in New York on March 29. She was the youngest soloist to appear with the Minneapolis Symphony Orchestra and the American Symphony Orchestra of Chicago. She had toured the East and Middle-West extensively and had won recognition for her compositions, one of which, Calm Be Thy Sleep, written when only twelve years old, concluded the funeral service which was held in St. Paul, Minn., her home.

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RALPH THOMAS.

Director of the Ralph Thomas Opera School and Booking Agency, will direct a series of operas at Memorial Hall, Dayton, Ohio, beginning April 30 and concluding May 9. The works to be given are *Aida*, *Rigoletto*, *Cavalleria Rusticana* and *La Traviata*. The casts are made up of pupils of the Ralph Thomas Opera School, and among these are several who have won Atwater Kent honors. These are Melvin Smith, local winner, 1927; Aletha Faust, winner second Ohio state contest; Martha Dwyer, winner 1928 state contest; Erma Beatty, second in local contest; Harold Deis, local winner, 1928; and June Buriff, Ohio winner, 1927. The opera performances will include a chorus of sixty voices and a ballet from the Schwarz School of the Dance and the O'Brien School, which will appear in *Aida*, *Rigoletto*, *La Traviata*, and in a double bill with *Cavalleria Rusticana* when Delibes' ballet *Sylvia* will be given.

Klibansky Studio Activities

Lottice Howell, artist from the Klibansky Studio, will be heard in vaudeville in Columbus, Buffalo, Toronto, Youngstown, Akron, Chicago and Milwaukee. Cyril Pitts and Herman Larson have joined the Hudson Quartet in Detroit. Tristan Wolf was engaged to appear in *The Pirates of Penzance*, Newark, this month. Anne Elliott was heard in Yonkers and Mountain Lake, also twice at the MacDowell Club and at the Montefiore Hospital.

Vivian Hart is still prima donna in the New York performance of *Good Boy*. Anna Scheffler Schorr left for Europe, where she will again be heard at the Berlin Staats Opera. Louise Smith has been engaged as soloist at the Crescent Avenue Presbyterian Church, Plainfield, N. J. Irene Cochran is singing at the Methodist Episcopal Church and Gertrude Schmidt is soloist at the First Presbyterian Church, Plainfield, N. J.

The following artists from the Klibansky Studio were heard during March over the Radio Stations WYAF, WNYC and WVED: Ada Clement, Irene Cochran, Gertrude Schmidt, Anne Elliott, Phoebe Crosby, Gisela Dauer, Alva Gallico, Mary Ruth Rountree and Louise Smith.

Gisela Dauer sang at a concert at the Henry Music Settlement School and Phoebe Crosby in Boston. Alva Lofgren is substituting at the Second Presbyterian Church in Newark, N. J.

Mr. Klibansky gives regular monthly recitals over Radio Station WNYC.

Brooklyn Morning Choral Concert

The splendid singing of the Morning Choral of Brooklyn at their April 11 concert, Academy of Music, and the artistic playing of Margaret Hamilton, youthful pianist, were features of the concert, which Herbert Staveley Sammond conducted. The sixty women singers, whose voices reflect personality and refinement, had to repeat *Hear the Sledges* (Robertson), and *See the Gypsies* (Hungarian), and James P. Dunn's *Sing, O Sing*, brought recalls, with bows from the composer. Elsie M. Oswald (member of the Choral) sang *Ponchielli* and *Beach* numbers, adding an encore; Dorothy Haire and Hazel Bouton sang incidental solos. Miss Hamilton's well developed technique, warm musical feeling and dazzling performance of display pieces, including Rubinstein's *Study on False Notes*, and the *Delibes-Dohnanyi* *Naila* waltz, brought her enthusiastic applause; she had to add encore pieces. Minabel Hunt, pianist, and Mabel Burnett,

organist, played accompaniments. The annual luncheon took place April 20, closing the most successful season of the choral, and testifying to the skilful musical guidance of conductor Sammond. Officers of the club include Mrs. Morris Dunn Jackson, president; Mrs. Henry Haire, first vice-president; Mrs. Ernest Sommargren, second vice-president; Mrs. John V. Stauff, treasurer, and Imogene J. Crossman, corresponding secretary.

Student Recitals at Pennsylvania Conservatory

The Pennsylvania Conservatory of Music, Pittsburgh, Pa., of which Alfred Hamer, William R. Gardner, Pierre De Backer and Earl Truxell are directors, is presenting a series of student recitals this season, which are open to the public. At one of the recent ones, students of Mr. Hamer, Mr. Truxell, Mr. Gardner, Mr. De Backer and W. S. Battis participated. Selections for piano were presented by William Collins, Helen Baldus, Elizabeth Davies, Bertha Chaitkin, Jennie Manheimer, Margaret Paul and Howard Specht; for violin, by William Owens, Irene Riebling, Thomas Wyland and Harry Schmid; organ by Edith Wiekal; vocal, by Gertrude Blenko and Ruth A. Auld. A monologue was given by Adelaide Hunter, and Neva Morris, chanteuse, presented her well-known number *Raggedy Ann*, in costume, assisted at the piano by Charles Shotts. Other accompanists were Grace Blenko Martin and Howard Neff.

At another recital the following violin pupils of Elizabeth K. Irwin, assistant to Mr. De Backer, and vocal stu-

dents of Ida Mae Claudy, assistant to Mr. Gardner, were heard: Mabel Hieronimus, Raymond Robertson, Virginia Kreiling, Louise Wunderlick, Nils Moeller and William Housel, violin; and Ila McFarland, Lucille Adams and Margaret Gunther, vocal, with Helen Roessing and Gertrude Blenko the accompanists. At still another, Mr. Gardner presented H. Coleman Ashe, tenor, assisted by Andrew B. Calhoun, violin pupil of Mr. De Backer, and Howard Neff, pianist pupil of Mr. Truxell.

Westchester Music Festival Announcement

The fifth annual Westchester Music Festival will be held in White Plains, N. Y., on May 9, 10 and 11. It will be given under the auspices of the Westchester County Choral Society, and under the leadership of Albert Stoessel. A chorus of two thousand singers, from twenty-six groups, will participate, assisted by the following well-known soloists: Merle Alcock, Queena Mario, Judson House, Earle Spicer, Edgar Fowlston, and the Marmein Dancers.

Cromweed Praised by Teachers and Students

Frederick Cromweed, concert pianist, who meets with success wherever he appears, recently played at the Morris High School, New York City. Following his performance, he received a letter from the Board of Education complimenting him on behalf of the students and teachers, who were impressed with his brilliant and artistic playing.

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Irma Goldman Entertains

Irma Goldman entertained at the home of her brother, Edwin Franko Goldman, conductor of the Goldman Band, on April 13. Among the interesting features of the program were piano solos by Ralph Wolfe; songs by Mme. A. Mulinos and Mr. Cartier, both of whom were accompanied by Fanny Levy, and highly entertaining impersonations of an impresario and other characters by Dr. Frank Edelstein. Included among the other guests was Bertha Schwann, who recently was selected by Schumann-Heink as her protégée.

Bacon-Giorni Recital

Katherine Bacon, pianist, played with Aurelio Giorni in a recital of Mr. Giorni's compositions on April 23. Both were heard in his *Fantasia* for two pianos, dedicated to Miss Bacon.

On April 30, Katherine Bacon will be soloist at the second concert of The Mozartium, Inc., and on May 4 will play two groups of Chopin and Liszt at Town Hall under the auspices of New York University.

Cortland Normal Music Department Broadcasts

The Music Department of Cortland State Normal School broadcasted numbers by the Glee Club from Station WFBL, Onondaga Hotel, Syracuse, from nine to nine-thirty on March 23. The following program was sung under the direction of Pauline E. Meyer, with Ruth E. Dowd as accompanist: A Song of the Sea, G. Waring Stebbins; Still

as the Night, Carl Bohm; The Lass with the Delicate Air, Thomas A. Arne; Go Ask of the High Stars Gleaming, Mexican; Marishka, Hungarian; The Drummer Boy's Song, French; The Year's at the Spring, Mrs. H. H. A. Beach; Flower of Dreams, Joseph W. Clokey; Lake of Dreams, Saint-Saëns; a choral paraphrase on Saint-Saëns' well-known composition, The Swan, by Samuel Richards Gaines. Violin obligatos were played by Lewis Markham and Katherine McDonald.

Ellerman-Coxe Pupils Active

Gertrude Holmgren, contralto, who scored success at a concert at the Waldorf on March 4, is a pupil of the Ellerman-Coxe studios. She recently resigned her church position in Richmond Hill to become soloist of the Central Methodist Church, Yonkers. March 16 Miss Holmgren was the artist at a concert celebrating the fiftieth anniversary of the Swedish Bethesda Church. In January Miss Holmgren broadcast a program for the National Broadcasting Company.

Florence Claus, soprano, has accepted a position at the Athens, Ohio, University, as teacher of voice. Thora Fernstrom was soloist recently with the Women's University Glee Club at Town Hall and in several recital programs in Brooklyn. Carrie Hasselriis, contralto, has been singing at the Greenwich Presbyterian Church. Marie Nicholson, soprano, has been reengaged as soloist of the Bushwick Avenue Congregational Church, Brooklyn. Louise Profriet, soprano, and Nina May Bosland, contralto, are soloists at the Nostrand Avenue M. E. Church, Brooklyn. Clifford Oates, baritone, is singing at the Union Theological Seminary, and Walter Truelson is tenor soloist at the Park Avenue Presbyterian Church, New York.

Annie Louise David Well Received

Annie Louise David, harpist, and Mina Hagar, contralto, were the soloists recently at Alice Seckels' last musicale of the season at the Fairmont Hotel, San Francisco. Said the Musical West regarding Miss David's playing: "Annie Louise David's eloquent harp made ravishing music in a group of four numbers, of which the last, *Autumne* by Grandjany, was full of unusual effects, artistic and astonishing. Both artists were obliged to give five additional numbers."

The San Francisco Call stated: "Miss David's superior artistry illuminated the afternoon, and would have graced any program with its high standard of execution. Her tonal quality was superb. Miss Hagar was accompanied on the harp in a group of folk songs. In a Russian prelude, Miss David was heard at her highest point of artistry. She is mistress of the harp."

Miss David will leave the Coast for New York about April 27.

Estelle Lieblich Studio Notes

Devora Nadworney, contralto, sang in the Ninth Symphony recently with the Boston Symphony Orchestra. Beatrice Belkin, coloratura soprano of Roxy's, sang again for the Ever Ready Hour on March 19, and April 3 for the Mobile Oil Hour. On April 16 she was soloist at the last evening concert with the Rubinstein Club.

Hope Hampton sang Mimi in *La Bohème* and Manon in *Atlantic City* on March 30 and 31, with the French-Italian Opera Company. Celia Branz, contralto, sang with the same company as Suzuki in *Madame Butterfly* in New Haven on April 6. Margaret Cotton sang *Mama Lucia* in *Cavalleria Rusticana* on April 1 in Atlantic City.

Celia Turrill, mezzo-soprano, appeared in a successful concert at The Barbizon on March 17. Alys Testard, soprano, gave a song recital on April 4 at the French Institute Auditorium. Ann Novick, soprano, was heard in recital at the Studio Club on March 26. Nina Gordani, soprano, is scoring success on a vaudeville tour in the south.

Sylvia Lent on Inaugural Program

Regarding Sylvia Lent, violinist, who appeared on the program arranged in celebration of the inauguration of Herbert Hoover as President of the United States and Charles M. Curtis as Vice-President, and which took place in the Rialto Theater, Washington, with "Roxy" (S. L. Rothafel) as master of ceremonies, the Washington Times noted that she gave a remarkable performance, with beauty as the keynote of its character, while the Daily News commented in part as follows: "Sylvia Lent, in a masterful



CORNELIUS VAN VLIET, cellist, who is having a few days' rest in Atlantic City after the most strenuous season he has experienced. Mr. Van Vliet resigned recently as first solo cellist of the Philharmonic Orchestra of New York and will tour the country extensively next season as soloist and in recital. (Photo by Blue Bird Studio.)



ANNA CASE,

and her prize winning Russian wolf hound, which was bought at the last Westminster Kennel Club Show in New York. The new member of the Case family took first and second prizes here and has ribbons from many other shows. He was born in Pilgrim, Germany. (Photo by Silver News.)

performance with the violin, produced some exquisite music that captivated the audience. Miss Lent's playing possesses individuality and sensitive quality."

Clancy with Haensel & Jones

Beginning July 1, Henry Clancy, tenor, will be under the management of Haensel & Jones. Mr. Clancy, who was born in Adams, Mass., received his vocal instruction from William L. Whitney and Arthur Hubbard of Boston and Joseph Regneas and Frederick E. Bristol of New York. Also he coached opera and oratorio with George Hamlin, Charles Albert Baker and Paul Althouse. This is Mr. Clancy's fourth year as soloist at the Fifth Avenue Presbyterian Church and at Temple Emanu-El, both in New York. In addition to recital and concert appearances, the tenor has sung at many of the principal music festivals in the East.



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KATHLEEN STEWART,

one of the leading pianists of the National Broadcasting staff, who will sail for Europe on May 25 to appear for the first time in London. Miss Stewart has had three recent appearances over the Eveready Hour and also played for Louise Homer over the Atwater Kent Hour several weeks ago. On May 2 Miss Stewart will be heard in the Saint-Saëns concerto in G minor in the Artists' Bureau concert.

Georgia Stark Abroad

Georgia Stark, coloratura soprano, has been appearing with success in Italy. After singing Lucia at Salò, Il Giornale del Garda stated: "Georgia Stark . . . who makes of a woman a flower of charm, has interpreted the personage of Lucia with true humanity. Endowed with beautiful

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vocal abilities and perfect shading, the fine Californian . . . immediately won the sympathy of the public which offered her all its warmest applause, especially in the Mad Scene . . . Georgia Stark has, with Lucia, begun to write the first page in her most beautiful book, that book which will surely carry her toward the highest realm of the lyric art."

In her concert appearances Miss Stark was just as successful. After singing at the Verdi Conservatory, La Sera commented: "A numerous and distinguished audience gathered at the Conservatory and greeted, with warm manifestations of sympathy, the young singer, Georgia Stark, who presented herself for the first time in Italy in the role of concert singer. She demonstrated that she is the possessor of a notable degree of artistic maturity and rendered a difficult program including arias and songs by Rossini, Gluck, Lotti, Bellini and Pergolesi."

Boston Notes

BRUCE SIMONDS

On April 6, Bruce Simonds gave a piano recital of Bach, Bax, Schumann, and Chopin at Jordan Hall. His reception was another manifestation of his popularity in this city, his performance another justification of it. The Bax number, Sonata No. 2, was particularly a revelation of the pianist's gifts.

SUSAN METCALF CASALS

Mme. Susan Metcalf Casals gave a concert at Jordan Hall, April 3, which offered further testimony to the exalted position the soprano holds among concert hall artists. Seguidilla, and Nana, by De Falla may be mentioned as vehicles of notable success; she was, on the other hand, as successful with Debussy, in Fantoches. Aria from Orpheus, by Gluck, and several Schumann songs also attracted great attention perforce of their combination of dignity with musicianly effectiveness. For Mme. Casals bears a presence, besides her specific vocal talents, of utterance bright, strong, and flexible, a Midas-like divination.

CHORAL ART SOCIETY

Composers none too frequently presented on the concert stage were heard gladly when the Choral Art Society of the Boston University School of Religious Education and Social Service appeared at Jordan Hall, April 4. Palestrina (O Bone Jesu) and Vittoria (Jesu, Dulcis Memoria), sung as they were by the mixed voices under Mr. Gladstone Jackson's direction, must have given sufficient indication even to the layman, of the wherefore of these composers' more than merely transitional importance in the history of musical ideas. Mr. Jackson has molded a group of which to be proud, both for their own tonal excellencies and for their responsiveness to the demands of emphasis and tempo for which Mr. Jackson himself so well knows how to ask. Arensky, Gibbons, and Handel (the Hallelujah Amen from Judas Maccabaeus) were other writers the selections from whom met with unforced admiration; as well as arrangements by Woodworth and by Robertson. Jean Bedetti, cellist, was soloist in numbers by Bach, Mozart, and Schumann; Granados, Delune, and Nadia Boulanger. His usual praiseworthy achievement was uniformly mani-

fest, and his choice in the latter group possessed the extrinsic charm of novelty besides. Mr. Barnard Zighera accompanied impeccably.

FRANCIS RILEY

A baritone of imaginative turn, Francis Riley; Margaret Hubbard, an accompanying pianist sympathetically attuned: the pair gave a most successful recital at Jordan Hall on April 5, before a large audience. Mr. Riley's voice is a good one and was well used. Che Fiero Costume by Legrenzi, and Fisher's arrangement of The Leprehaun stood out in particular, but Caccini, Verdi, Wolf, and Rossini, also served to set off the singer's enunciation in addition to his gift of warm and plaint voice. B.M.F.

Malatesta Pupils to Broadcast

Four of the artist-pupils of Pompilio Malatesta will broadcast on April 28 over the Italian radio station, WCDA, between ten and eleven in the evening. Those who will participate are Lina Cavallieri, dramatic soprano; Rosina Muto, coloratura; Maria Bodi, lyric soprano, and Arturo Capurro, baritone.

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ROSENTHAL MAKES MAGIC ON PIANO KEYS, SAYS GUNN

By GLENN DILLARD GUNN

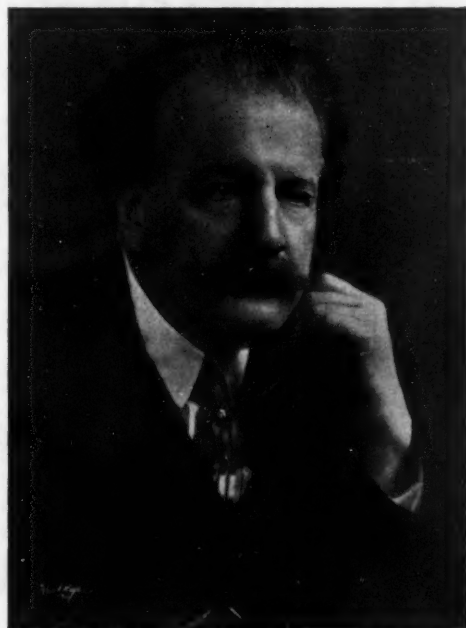


Photo by Mishkin

ALL of the resident pianists who make a practice of attending recitals by the visiting virtuosi—there are not many—and enough lovers of aristocratic art to fill the Goodman Theater, heard Moriz Rosenthal yesterday afternoon. One noted with satisfaction that the student public also was much in evidence. It was the greatest lesson in the art of the piano that will be

offered until such time as he plays again. . . . it achieved that monumental display of keyboard magic which one expects of Rosenthal, plus, of course, a musical revelation of the greatest significance. For the Bach was colossal, the Chopin poetically heroic, the lesser pieces so much tonal wizardry, the whole a memorable definition of noble music.

In America February to April 1930

Management: R. E. JOHNSTON, 1451 Broadway, New York

Knabe Piano

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"AS GREAT IN CON"

**"She Is a Jewel
Among Lyric Sopranos"**

Chicago Tribune.

**"The Ideal
Marguerite"**

Chicago Tribune.

"RARE ART"

Chicago Eve. Post.

**"FINER THAN
EVER"**

Maurice Rosenfeld in Chicago Daily News.

**"EDITH MASON AGAIN
PROVES HERSELF
THE GREATEST
MME. BUTTERFLY"**

Chicago Journal of Commerce.

**"EDITH MASON
FLAWLESS"**

Chicago Examiner.

**"WORTHY SETTING
PROVIDED FOR
SINGER'S MATCH-
LESS MME.
BUTTERFLY"**

*Chicago Herald
Examiner*

**"EDITH MASON
PERF"**

**"THE GR
OF O"**

"THE GREAT"

"STAR'S VOICE"

**"Edith Mason Thrills
With Perfect Song"**

Chicago Herald Examiner.

**"SHE MISSED NOT A
VOCAL SHADING NOR
A VOCAL ACCENT"**

Boston Eve. Transcript.

**"GAVE A GREAT
PERFORMANCE"**

Karleton Hackett in Chicago Eve. Post.

ADDRESS CHICAGO



EDITH MASON

"CERT AS IN OPERA"

"REPRESENTS IDEAL OF
PERFECTION OF VOICE"

Chicago Examiner.

"Produces Tones
of Rare Beauty"

Boston Herald.

"DAZZLING TONE"

Eugene Stinson in Chicago Journal.

"EDITH MASON
IN SPLENDID
RECITAL"

Chicago American.

GREATEST LYRIC VOICE OF OUR GENERATION"

Edward Moore in Chicago Tribune.

BEST SINGER OF OUR GENERATION"

Herman Devries in Chicago American.

BECOMES 'VOICE OF HEART' "

Glenn Dillard Gunn in Chicago Herald Examiner.

"One of the Pleasantest
Features of the Chicago
Opera Season"

Boston Post.

"EDITH MASON OUTSHONE
HER FELLOWS AS THE
SUN TO THE MOON"

Boston American.

THE OPERA COMPANY



I See That

The mammoth site for New York's new opera house (48th to 50th Streets, Fifth to Sixth Avenues) will entail the demolition of 216 brownstone dwelling houses and 156 places of business. Three thousand residents will be affected.

This summer's Stadium concerts will open on July 5, with Willem Van Hoogstraten conducting.

A performance of Bach's B minor mass by the Bach Cantata Club, Albert Stoessel conductor, will take place at St. George's Church on May 1, afternoon and evening.

Myrna Sharlow will be with the Cincinnati Zoo Opera this summer, for which she is foregoing the pleasure of her usual summer sojourn at her beautiful villa in Italy.

The drive for the Cleveland Orchestra fund far exceeded expectations, netting a total of over five million.

Several of the artist-pupils of Pompilio Malatesta will broadcast on April 28 over station WCDA.

Morris Gest's Russian Royal Choir has made an immense success at its New York opening concerts.

Fortune Gallo has gone to New Orleans to arrange for six weeks of performances there next season by the San Carlo Opera.

Marion Talley has refused the gift of a Kansas 160-acre farm, offered on condition that she live there.

General Charles G. Dawes charmed Porto Rican natives by playing Ramona on the piano.

Mme. Jeritza gave Antonio Scotti a real but not serious stab wound in the last Tosca performance at the Metropolitan.

Oscar Saenger's useful and devoted pedagogic activities are prematurely ended by his sad death.

Minna Noble has discontinued for the season, her lively Chromatics column in the Evening World.

Herbert F. Peyser, critic of The Telegram, is to spend his summer in Europe.

Olin Downes, of the Times, will visit European music festivals this summer, as heretofore.

Mrs. Rose Fay Thomas, widow of the late Theodore Thomas, passed away last week.

Hope Hampton is sailing for France the first week in May to sing at the Opera Comique in Paris and in other French cities.

Albert Spalding played at Milburn, N. J., last Tuesday, for the benefit of a local scholarship fund.

John McCormack sang his eightieth concert in Boston on April 14, will sing his seventy-second in Chicago next Sunday and his 114th in New York on May 5.

Rosa Low, soprano, is sailing this week for a two months' tour of Europe.

Leo Edwards has formed a new singing trio for motion picture and high-class vaudeville houses.

Leonora Sparkes is to give a joint recital with Charles Anthony at the Hotel Plaza, New York, on May 3.

George Engles has announced the plans for his artists for the summer and the coming season.

The Westchester County Music Festival will be held May 9, 10 and 11.

Ralph B. Savage will spend the summer in Los Angeles, teaching and lecturing.

Grace Cornell will sail May 3 to spend the summer in Dresden and Berlin.

Students of the Leefson Conservatory of Music gave a successful piano recital in Atlantic City.

Ethelynde Smith has returned from her eighth transcontinental trip and her fourteenth tour of the South.

The Juilliard Graduate School will give its annual concert of original compositions at Town Hall on May 8.

Ethyl Hayden will sing at the Salzburg Festival on her first concert tour abroad.

Faculty and students of the Master Institute of United Arts will be heard in a concert of orchestral, violin, piano and cello numbers at Pythian Temple, New York, this afternoon, April 27.

Anna Hamlin will arrive in New York about May 20 following a successful concert season abroad.

Hans Merx gave a successful Lieder Evening at Provincetown Playhouse.

The Philadelphia Orchestra repeated Stokowski's orchestral arrangement of Bach's Passacaglia in C minor.

Dusolina Giannini sang two songs by LaForge, and four Italian folksongs arranged by her brother, at her Carnegie Hall recital.

The New York Madrigal Club gave a Young Artists' Program April 13.

The Music-Education Studios will give operettas.

Ruby Ohman, contralto, of Seattle, is studying with Lazar S. Samoiloff, and gives a recital in Seattle later.

Salvatore Avitabile gave a students' recital April 7.

Palmer Christian gave two organ recitals in New York within a week.

Ruby Gerard, violinist, of New York, was soloist in Washington, D. C.

Edwin Grasse, violinist, organist and composer, appeared in all three capacities in Manhattan.

Grace Marcella Liddane of Amsterdam, N. Y., was specially engaged to sing Palm Sunday, Good Friday and Easter Sunday at the Church of Our Lady, New York.

The National Association of Organists will be guests of the Henry Pilcher Company, Town Hall dinner, followed by inspection of their new organ at Second Christian Science Church.

The Hebrew Art Ensemble, founded by Jacob Weinberg (Jascha Fischberg, concertmaster) will give a recital at Hunter College on May 8.

Bori, Gigli, De Luca and Rothier sang Massenet's Manon on April 17 at the opening of the Metropolitan Opera Company's Washington engagement.

The Philadelphia and New York preliminary auditions for the Schubert Memorial nation-wide contest were held on April 24, 25 and 26.

Mary Lewis, who has just left for California, is now under the management of the Metropolitan Musical Bureau.

The Sittig Trio is to give an intimate musicale at Steinway Hall on Monday afternoon, May 6. The program will consist of trios by Dvorak and Mozart, and Handel's D major violin sonata.

William Arkwell is now head of the voice department of the Belgian Conservatory of Music, Brooklyn, N. Y.

Jane Tryon is arranging for seven personally conducted tours of Europe this summer.

Walter Spry's lecture recitals are increasingly popular.

Bruno Walter has resigned from the Berlin Opera.

The first Italian performance of Rimsky-Korsakoff's Czar Saltan was given in Milan under Ettore Panizza.

Hans Kindler's European tour is proving a series of triumphs.

Philadelphia is to have a municipal Temple of Music.

Toscanini, Mengelberg, and Molinari are announced as the Philharmonic-Symphony Orchestra conductors for next season, with Schelling conducting five children's concerts during the latter half of the season.

Betty Tillotson is arranging to take care of larger audiences for next season's American Artists' Series.

Leopold Stokowski prefaced a recent Philadelphia Orchestra concert with a statement as to his reasons for presenting modern works.

A Scandinavian Music Festival is to be held in Copenhagen in June.

Paul Hindemith's latest comic opera, Neues vom Tage, will have its premiere in Berlin under Klemperer on June 2.

The Vienna Volksoper is to be reopened as a dramatic playhouse.

Dohnanyi's comic opera, The Tenor, had its world premiere in Budapest.

The seventeenth German Bach Festival will be held in Berlin, June 8-10.

Fabien Sevitzyk has achieved remarkable results with the Philadelphia Chamber String Simfonieta in the four years of its existence.

Speaking of school music, Dean Brown says that "the music teaching of today lacks thoroughness and simply because supervisors are trying to accomplish too much."

The Chicago Symphony Orchestra closed its season on April 14.

The twenty-first Chicago North Shore Music Festival will be held during the week starting May 27.

Louis Graveure is engaged in a three months' concert tour of Europe.

Edith Nichols will hold summer master classes from May 6 to June 7 and from June 17 to July 19.

Gregor Piatgorsky, cellist, will be heard for the first time in America next fall.

A. Y. Cornell will hold his twenty-first consecutive summer school at Round Lake from June 24 to August 3.

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that next season's repertoire will consist of twelve operas, including two German, one Russian, four Italian, and five French.

Reese R. Reese will personally conduct a forty-one day tour of Europe this summer.

Jose Echaniz, Cuban pianist, closed his season with a recital in Milwaukee.

Alfred Cortot, pianist, and Jacques Thibaud, violinist, are both to return to America next season.

Kathryn Meisle has been engaged to sing with the Berlin Staatsoper and the Cologne Staatsoper in May and June, following which she will make a concert tour of Holland, Germany, and Scandinavia.

Mrs. Theodore Thomas died on April 20 at the age of seventy-six.

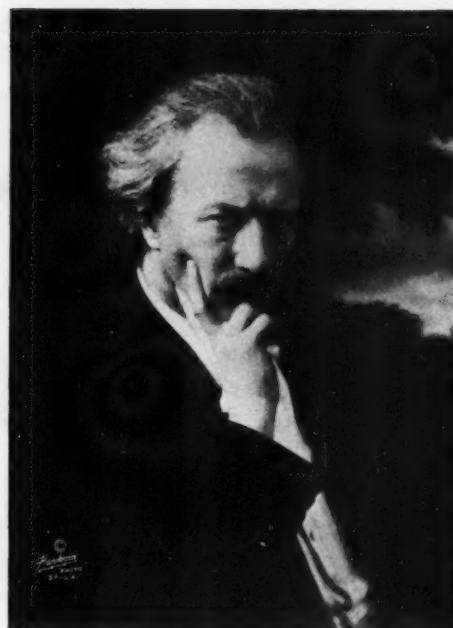
Jencie Callaway-John, American soprano, is singing Marguerite on tour in Italy.

The Dayton Westminster Choir was acclaimed in Berlin.

Anne Roselle's interpretation of Turandot at La Scala was an outstanding success.

Alfred Hertz is to conduct the spring season of the Los Angeles Philharmonic Orchestra.

Stewart Willie accompanied Lawrence Tibbett at the first concert given at the White House since the inauguration of President Hoover.



PADEREWSKI, who after a long absence will return for a coast to coast tour of the United States next fall.

New York Concert Announcements

Saturday, April 27

ROSE MACKRAY, piano, Steinway Hall.
FREIHEIT Mandolin Orchestra, Town Hall.
Institute of Musical Art, Institute of Musical Art.
Neighborhood Playhouse, Symphonic music with stage and orchestra, Manhattan Opera House.

Sunday, April 28

D'Amico Studio Concert, Steinway Hall.
LYNNWOOD FARNAM, organ, Church of the Holy Communion.
Abbie Mitchell, song, Engineering Auditorium.
Antoinetta Stabile, characterization of Puccini's Tosca, Park Central Hotel.
Alexander Koberline, Pupils' recital, Guild Hall.
DOCK SNELLINGS, song, Town Hall.
Anna Robenne, dance, John Golden Theater.
Neighborhood Playhouse, Symphonic music with stage and orchestra, Manhattan Opera House.
Alliance Symphony Orchestra, Straus Auditorium.
Tamaki Miura, song, President Theater.

Monday, April 29

Manfred Malkin, piano, Town Hall.
LYNNWOOD FARNAM, organ, Church of the Holy Communion.
Genevieve Pitto and Gertrude Bonime, piano, American Laboratory Theater.
Neighborhood Playhouse, Symphonic music with stage and orchestra, Manhattan Opera House.

Tuesday, April 30

Eva Stern, piano, Steinway Hall.
Advertising Club Singers, Town Hall.
Neighborhood Playhouse, Symphonic music with stage and orchestra, Manhattan Opera House.
People's Chorus of New York Carnegie Hall.

Wednesday, May 1

David Mannes Music School, David Mannes Music School.
Bach Cantata Club, St. George's Church.
Women's University Glee Club, Town Hall.

Friday, May 3

Choirs of the New Jersey College for Women, Town Hall.
Frances Mann, piano, Steinway Hall.

Saturday, May 4

American Institute of Applied Music, Steinway Hall.

Sunday, May 5

LYNNWOOD FARNAM, organ, Church of the Holy Communion.
Edwin Strawbridge, dance, Guild Theater.
John McCormack, song, The Hippodrome.

Monday, May 6

Sittig Trio, Steinway Hall.
LYNNWOOD FARNAM, organ, Church of the Holy Communion.

MacDowell Club Offers Prize

The MacDowell Club of New York City, through the generosity of one of its members, offers a prize of \$1,000 for an unpublished composition in one of the larger forms, orchestral, choral or chamber music, its duration not to exceed twenty-five minutes. The manuscripts must be sent in between July 1 and October 1, 1929, to the chairman of the music committee, Dorothy Lawton, Music Branch of New York Public Library, 121 East 58th Street, New York City. The usual conditions of anonymity are to be observed. The judges are Bodanzky, Goldmark and Schelling. The award will be made in January, 1930.

"This interesting pianist gave nine concerts with ever-increasing success. He displays a marvellous technic, a vibrant tone and a pianissimo of enchanting sweetness."—*Vienna Handelsblatt*.

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JUNE 24 — AUGUST 3

Cleveland's Orchestra Drive Goes Over the Top With Colors Flying

Total of Nearly Six Million Dollars Pledged in City-Wide Campaign to Endow Orchestra—
Adella Prentiss Hughes the Dominating Spirit Behind the Movement—Olga Samaroff
Makes a Speech—Gieseeking Soloist at Final Concert—Conductor Sokoloff
and Men Join 500 Campaign Workers in Joyous Celebration

CLEVELAND, OHIO.—Cleveland, the proudest city in all the land, speaking from a musical standpoint, wrote an immortal page in the history of cultural progress in America when it responded to the \$2,500,000 endowment drive of the Cleveland Orchestra.

Campaign figures at the end of the drive, which lasted from April 11 to April 19, showed gratified Cleveland music lovers that their orchestra was to be maintained not merely in the style to which it was accustomed, but with the whole-hearted support of the entire community.

Not only did the 500 campaign workers put the campaign "over the top" but exceeded their quota. The figures stand as follows: Orchestra Hall, \$1,000,000; Hall Endowment, \$600,000; Hall Site, \$600,000 (donated by Western Reserve University); Orchestra Endowment, \$2,363,070; Five-year Endowment Pledges, representing a capital investment of \$1,400,000, making a total of \$5,863,070.

The five-year endowment pledges amounted in actual money to \$69,000, which means to practical intents and purposes a \$1,400,000 gift, figured at 5 per cent interest. Dudley S. Blossom, City Welfare Director and president of the Musical Arts Association, acted as campaign chairman in the drive, and Adella Prentiss Hughes, manager of the Cleveland Orchestra, was as usual, the dominating spirit behind the movement.

The campaign was conducted with headquarters at the Hotel Cleveland, where daily luncheons and committee reports were given. At the first luncheon, the guest of honor was Olga Samaroff, who spurred the workers on to their initial efforts by assuring them that the success of the undertaking would be "a test of democracy."

Paying tribute to the achievements of Mrs. Hughes and of Nikolai Sokoloff, conductor of the Cleveland Orchestra, Mme. Samaroff summed up the situation by declaring that "America has discovered beauty. She has turned the corner toward the culture which any great country must reach."

Dr. Robert E. Vinson, president of Western Reserve University, also spoke, prophesying that "no first rate university of the future would fail to offer opportunities of art and music to the young Americans coming to them for mental development."

The new music hall, to be erected at the corner of East Boulevard and Euclid Avenue, will be a part of the new University Circle development and will be shared by the orchestra and the university. It was made possible by the generous gift of John L. Severance, who last fall announced that he would donate \$1,000,000 for the building of a new symphony hall if the people of Cleveland would co-operate by raising an additional endowment fund of two million.

Outstanding contributions announced the second day of the campaign were: Mrs. Francis F. Prentiss, \$350,000; William G. Mather, \$200,000; H. G. Dalton, \$50,000; Mr. and Mrs. Howard M. Hanna, \$50,000; Francis F. F. Prentiss, \$50,000; Mr. and Mrs. Perry W. Harvey, \$40,000; and two anonymous gifts consisting of \$250,000 and \$50,000.

Walter Gieseeking spoke at the next day's luncheon, telling the workers that no German city of any standing or power whatsoever would dream of being without its own symphony orchestra, supported by the public, and added, "What is a guest orchestra? It comes for one night and is gone. While an orchestra of your own is the center of your musical life."

Mr. Gieseeking was soloist at the concert by the Cleveland Orchestra in Masonic Hall that evening, playing a

Beethoven concerto. During the intermission at the concert, the Rev. Joel B. Hayden, of Fairmount Presbyterian Church, addressed the audience, urging it to contribute to the fund "for its own self-respect."

Workers were spurred on considerably by the next luncheon announcement that Mr. and Mrs. William Bingham, 2nd, had given \$100,000 and Mr. and Mrs. Willard M. Clapp, \$25,000.

Charles E. Adams, prominent Cleveland business man, who each year acts as guiding spirit and toastmaster at the Community Fund luncheon meetings, presided at this meeting and those that followed it. Rabbi Barnett R. Brockner, of the Euclid Avenue Temple, talked to the workers, telling them that no one must be allowed to think that a symphony orchestra is "the private hobby of the few rich," but rather that it belongs to rich and poor alike, to Americans and foreign-born, to all creeds and peoples.

Safety Director Edwin D. Barry did his bit for the campaign and for music in Cleveland at this point by sending

(Continued on page 37)

Metropolitan Gives Manon in Washington

Gigli, Bori and Others Delight Large Audience

WASHINGTON, D. C.—On April 18, at Poli's Theater, the Metropolitan Opera Company gave Massenet's Manon, with Gigli, Bori, De Luca, Rothier, Doninelli, Egner, and Flexer in the cast. The performance, under the direction of Hasselmans, was an animated one. The capacity audience included Mrs. Herbert Hoover and a group of diplomats and social celebrities. Gigli, vocally, histrionically and artistically, was an entrancing Des Grieux, giving to his interpretation all the refinement implied in the score, yet conveying a passion and intensity in the portrayal which won the verdict that he is the "greatest in this role since the days of Jean de Reszke and his associates." There is no doubt that in his previous performances of Des Grieux, Gigli learned many of the artistic secrets of the role. Last night he sang it throughout with artistry and beauty. The audience was deeply stirred as his mellow tones, tender and satisfying, were heard in the arias and duets of this part. Again and again Miss Bori and he were applauded to the echo, and the audience was aroused to a degree of enthusiasm seldom witnessed in a Washington theater. The principals were recalled repeatedly after the acts. Gigli's singing of Le Reve was particularly effective.

Bori, with dramatic force, added fervor and inspiration to her singing, and her presentation of the Adieu, and the scene with Des Grieux in the chapel alone, would have stamped her impersonation as one of unrivaled excellence.

Sharing in the honors of the evening was De Luca, who sang and acted with spirit and consummate artistry. Rothier gave a strikingly dignified and eloquent significance to the elder Des Grieux. Bada, Cehanovsky, Ananian and Reschiglian won praise also. Lucrezia Bori presented lilies to the President's wife, and Gigli was guest of honor at a supper at Mr. and Mrs. Cunibert's home.

GIANNI SCHICHI.

Auditions for Schubert-Memorial Contest

Auditions for the nation-wide Schubert Memorial contest were held in New York at Steinway Hall on Thursday and Friday of this week, April 25 and 26, and in Philadelphia on April 24. The New York auditions were for instrumentalists and singers, while those in Philadelphia were solely for orchestral conductors with the Philadelphia Orchestra at the Academy of Music. The judges for both cities were: Harold Bauer, George Ferguson, Yeatman Griffith, Pierre V. R. Key, Samuel Lacier (music critic of the Philadelphia Ledger), Louis Persinger, Ernest Schelling, Nikolai Sokoloff, and Sigismond Stojowski.

Auditions also were held in Los Angeles on March 18, 19 and 20, under the auspices of the Los Angeles Philharmonic Orchestra, with Georg Schmevoigt as chairman of the judging committee; in San Francisco, March 23, by Alfred Hertz (chairman), Ernest Bloch, and Albert Elkus, and in Chicago, March 25, by Frederick Stock (chairman), Karleton Hackett, Rudolf Ganz and Herbert Witherspoon.

One hundred and fifty applicants presented themselves for these auditions, among them four Naumburg prize winners. All of the contestants, with the exception of the Naumburg winners, who are admitted to the final auditions by courtesy of the Naumburg Foundation, had to pass these preliminary test auditions to be eligible for the final contest.

Myrna Sharlow for Cincinnati Opera

Cincinnati papers are heralding the engagement of Myrna Sharlow, dramatic soprano, for the Zoo Opera this summer. Isaac Van Grove will conduct as usual, and it is largely through his influence that Myrna Sharlow has been signed for the season. They are old friends of Chicago opera days.

Andrea Chenier will be the opening opera of the Cincinnati season, June 16, and Myrna Sharlow will sing the role of Maddalena as her introduction. The following week she will do the title role in Aida. Later she sings Desdemona in Otello and Elizabeth in Tannhauser.

Miss Sharlow will give up her usual summer in Italy to fulfill the Cincinnati engagements, June 16 to August 10.



MYRNA SHARLOW,
well known dramatic soprano, who has been engaged for
the Cincinnati Zoo Opera this summer.

News Flashes

Richard Hageman Fully Recovered

Richard Hageman, who has been in the hospital for six weeks where he underwent a very serious operation, has completely recovered and is now back again at his studio in New York.

Roselle's Turandot a Success at La Scala

(Special cable to the Musical Courier)

Milan, April 18.—Anne Roselle's interpretation of Turandot, in her debut performance at La Scala, was indeed a great success. S.

John McCormack to Sing-a-Film

It is reported that John McCormack has agreed to appear in a Talkafilm for the Fox Company, the tenor to receive \$500,000 for one feature picture in which he will sing and act. The film, it is said, will be made in Ireland so as not to interfere with the singer's annual summer visit to his native land.

Anne Roselle for Covent Garden

(Special cable to the Musical Courier)

Milan, April 24.—Anne Roselle has been engaged for three performances at Covent Garden, debuting in May in Don Giovanni. She recently sang with tremendous success at La Scala following which she was called to the Dresden Opera for some special performances there. G.

Berlin Acclaims Westminster Choir

Berlin, April 22 (by cable).—The Westminster Choir of Dayton, Ohio, sang at the Philharmonie on Saturday night with tremendous success. The press characterized their visit as an agreeable American invasion, and likened their singing to that of a choir of angels. The Welt am Montag said of the leading soprano: "Above all of them is often heard one angelic voice of such rare beauty that it moves one to tears." (Signed) L.

Hertz to Conduct L. A. Philharmonic Spring Season

Alfred Hertz, distinguished conductor of San Francisco Symphony Orchestra, has been engaged by W. A. Clarke, Jr., sponsor, and Caroline E. Smith, manager of the Los Angeles Philharmonic Orchestra, to direct that organization at its three final concerts of the season in Los Angeles, and afterwards to lead the orchestra on its spring tour, giving twenty-eight concerts on the Pacific Coast as far east as Denver, Col. This arrangement again manifests friendly musical relations between the Southern California institution and Northern.



BENIAMINO GIGLI, EQUESTRIAN.

Keeping fit is an especially important consideration in the case of a man who carries a fortune in his throat. The Metropolitan Opera tenor realizes that fact, and it must be bad winter weather indeed that can deter him from his morning canter in Central Park. This picture, showing Gigli astride his favorite mount, was recently snapped at an hour when most musical people are still "in the hay."

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NEW YORK APRIL 27, 1929 No. 2559

Walter Damrosch has retired again, this time as guest conductor of the New York Philharmonic.

The average length of a lion's life is forty years. Musical lions, however, frequently have been active longer than that.

Ohio, which has given great Presidents to the United States, also furnishes great symphony orchestras for this country. Cleveland and Cincinnati please rise and take a bow.

One of those arrested in Pennsylvania recently, accused of being implicated in witchcraft practises, was a pianist. It is nothing unusual, however, for keyboard experts to cast spells.

A news item says that eighty per cent. of the tornadoes occurring in this country happen between the hours of noon and 6 P. M. Do these statistics take into account the tilts between operatic singers and their impresarios?

The speed at which sensations are transmitted along our nerves is about 1,000 feet a second. In other words when listening to certain modernistic music it is possible almost instantly to realize that we do not like it.

The Covent Garden Opera season just opened with a performance of Rosenkavalier, a German opera by a German composer. The cast was headed by Lotte Lehmann, a German singer, and the conductor was Bruno Walter, of Berlin. Which brings to mind the fact that during the darkest days of the war Wagner operas were packing the Drury Lane Theater in London to the doors. Hats off to liberal-minded Britain!

The return concert appearances of John McCormack this spring have infused new enthusiasm into the waning music season. In New York he more than sold out Carnegie Hall at his first recital, so much so that his second appearance here will be given at the Hippodrome. Now comes word that he has done exactly the same thing in Chicago, and that many days before his first concert there on April 21 no more seats were to be had at the Auditorium Theater. At that time tickets were being sold for his second appearance at the same theater, on April 28, and with the announcement that he would offer a popular request program came a deluge of demands for seats. John McCormack's popularity is one of those things that goes on forever,

and the tenor could appear in one city as many as twenty times in succession and still the halls would be sold out.

Beniamino Gigli is addicted to early morning canterers in Central Park. Much better practice than that of some other tenors, who take de canterers at home.

Myrna Sharlow, dramatic soprano, is foregoing her yearly trip to Europe this summer to fulfill an engagement with the Cincinnati Zoo Opera. It must be something that is indeed appealing which can keep this artist from going abroad to her beautiful estate which, from pictures of it, seems to be a lure to the luxury lover's most extravagant imaginings. Miss Sharlow will open her season in Cincinnati as Madalena in Andrea Chenier, and her second performance will be as Aida. During her stay there she will renew her association with Isaac Van Grove, whose friendship she values since the days when they were in Chicago together.

According to daily paper reports, a banker of Parsons, Kans., has offered Marion Talley a 160-acre farm at that place, on condition that she live there. Miss Talley is said to have declined the offer, although she announced upon her retirement from the Metropolitan Opera that her action was taken because of her desire to spend her time amid agricultural surroundings. However, it is logical that Miss Talley intends to choose her own farm and its location and perhaps that is why she refused the gift from the Parsons banker. Kansans, by the way, are noted for wondering why anyone should wish to live in any other State than Kansas.

Only those who have lived in California will appreciate the significance of the engagement of Alfred Hertz, conductor of the San Francisco Symphony Orchestra, to take charge of the spring season of the Los Angeles Philharmonic. For years there has been tremendous rivalry between the San Francisco district of California and the Los Angeles district. This feeling now, in so far at least as the two orchestras are concerned, seems to have been set aside, and Mr. Hertz now takes his place as conductor of both orchestras, at least for a brief season. Mr. Hertz has always been connected with the Hollywood Bowl concerts, and has long been recognized as one of the outstanding musical forces of the Pacific Coast. The Los Angeles Philharmonic is fortunate in obtaining his assistance for the termination of the season.

To cut or not to cut. That has always been a moot question in operatic circles. The final decision has been given in the art-loving town of Amarillo, Texas, where the Chicago Civic Opera Company recently staged Thais on its spring tour. A scene was omitted—a detail that would probably not have been noticed in New York, Chicago, Berlin, Paris or London. But you can't fool the Amarilloans. Knowing Massenet's opera as they do, they immediately felt the hiatus, and they tax its value at \$1,600, the balance due the opera company. Payment of the amount is being withheld on the ground that the company did not completely perform its contract. The opera management claims that the scene in question has been given in America only once—at the initial performance at the Manhattan Opera House in New York. At the time, it is said, Massenet, at Mary Garden's suggestion, agreed to the deleting of the scene in subsequent performances. The decision of the conflict will be watched by the operatic world with bated breath.

Cleveland has successfully ended its drive for a permanent endowment fund to maintain its fine symphony orchestra, led by Nikolai Sokoloff. Another column of this issue reproduces a telegram from Mrs. Adella Prentiss Hughes, manager of the Cleveland Orchestra, giving the financial results of the remarkable drive. Every serious musical person in America must feel gratified and proud in consequence of the remarkable achievement of Cleveland. It augurs well for the musical future of our land that the great business center on Lake Erie feels the urge to pair artistic culture with the future industrial and financial development of the community. Such a city, employing its vast resources so intelligently, stands out brilliantly in this land which Europe so often delights in calling purely commercial and utilitarian. (Meanwhile, it might be added aside, that every orchestra in Europe is having a harrowing struggle for mere existence.) Cleveland now is assured of a first class orchestra and possesses a splendid conductor in Nikolai Sokoloff, to whose ceaseless personal efforts much of the success of the recent phenomenal drive is due.

Solfege

The Pius X School of Liturgical Music announces its thirteenth summer session, from June 25 to August 3, the principal feature of instruction being the Justine Ward method of teaching music, a method which is largely adapted from the French Solfege methods which are recognized as the best in the world. The courses at the Pius X School are in charge of well known and expert instructors, and the results attained have been proved by actual demonstration to be altogether extraordinary and, in some particulars, startling.

This teaching is not applicable only to the Roman Catholic Church Service. Although it was originally designed as a means of bringing about better musical services in the Catholic Church, it has, since its inception, been broadened out and extended so as to give general musical training to those who take it up seriously and persist in it to the conclusion of the course. It is a method which deserves to be extended far beyond the walls of the school at the College of the Sacred Heart in New York, where it had its beginnings and where it still has its headquarters. With a slight change of name, and possibly with certain changes in the musical content—the omission of Gregorian Chant and Liturgical Music—it would be found an extremely valuable addition to the instruction methods of American public school music.

America, up to the present time, has been extraordinarily deficient in the teaching of Solfege, and the advancement of music in this country will be vastly accelerated when this form of instruction begins to be taken seriously. All sorts of methods have been devised, many of them excellent, but it is doubtful if any of them are equal to the old, traditional methods of France from which the Justine Ward method was developed. After all, these methods go back to the very beginning of vocal music, so far as anything is known about it. This knowledge does not extend back farther than the tenth or eleventh century, but that, compared with the age of a youthful country like America, is a long, long time, and in music especially, is it a long, long time, because the whole of music, as we recognize it today, was developed in those centuries.

The French people are the world's supreme traditionalists, and to French monks and religious communities is due the preservation of traditional Gregorian chant interpretation up to our own time. The Pius X School comes directly in line with this great succession, and any student who is desirous of getting back into early times, to form an understanding of the music of today by comparison with the music of the past, will find a contact with the music courses in Pius X School without compare.

Some day the makers of new systems will awaken to the fact that the best of the new systems will always be those that are most nearly connected with the most exact traditions of the oldest systems. The selective instinct of the human mind is one of its supremely important assets. That which passes on from each generation and lives through posterity is that which is good, and at the Pius X School what is being taught is that which has lived by the natural instinct of selection from each generation during nearly a thousand years. During all those years, each generation has thought to itself that it knew better than the past and better than posterity. Sometimes a generation has succeeded in making an improvement that has lived, but, compared with the supposed improvements that have died and disappeared and been forgotten except by the historians, those that have lived are so few as to be numerically negligible, however artistically important they may appear.

The year 1929 marks the hundredth anniversary of the invention of the accordion, the "piano of the poor." An instrument maker named Damain, and living in Vienna, put the accordion on the musical map in 1829. It has occupied an humble place there ever since, even though several virtuosos have now and then raised the accordion to temporary concert prominence even though they never quite overcome its lack of legato and tonal variety.

Variations

By the Editor-in-Chief

A well known pianist has lost all his money in the stock market, a misfortune which he could have avoided by following the advice and warnings often given in the *MUSICAL COURIER*, pointing out the danger to musicians of risking their savings in stock speculation.

If the lure of Wall Street is too great to be resisted by the tonal folk, they should at least buy securities outright and not on margin. Select a good stock, purchase as much of it as you can afford, put it in your strong box, and go on about your regular work. In time you are sure to realize a handsome profit.

"How shall I determine which is a good stock?" you probably will ask.

In order to make the proper choice, look up the statements of successful industrial concerns, note their dividend payments over a period of years, and consider the present and possible future demand for their products. Do not put all your eggs in one basket. Diversify your investments. If you cannot afford 100 shares of any single stock, buy fifty, or twenty, or ten, or five shares.

Companies which may be looked upon as entirely reliable for future prosperity are United States Steel, Standard Oil, American Telephone and Telegraph, and any of the large utility and power concerns. (Of the last named, Public Service of New Jersey is one of the best.) Also buy American Can.

If you believe in the future of radio and aviation, there are some promising chances for investment. Radio Corporation of America and Aviation Corporation of America are bright prospects, even though the former has had extensive rises in value.

Chain stores, like Sears Roebuck, and Montgomery Ward, are gilt edged securities. Goldman Sachs Trading Corporation is another establishment with immense prosperity in view. Bank stocks, like National City, Guaranty Trust, Manufacturers Trust, are certain of safe and ultimate large returns.

The present writer is no financier and his talents as a prophet remain to be proved. He has penned the foregoing paragraphs only because several musicians have said to him in recent weeks: "The *MUSICAL COURIER* has taken to telling us what we should not do with our money; why not rather tell us what we should do?"

The warning is repeated again, however, not to buy or sell stocks on margin. That way lies certain disaster for the small and inexperienced dabbler in Wall Street gambling.

From the Richmond Review one gleams a tale about a musician who was so used to playing in disappearing orchestra pits in the big movie houses that he forgot to jump when the boat sank.

Then, too, the one about the Scotch orchestral leader who in a 4-4 composition would only beat 3-4.

Or, if you like it better, the anecdote which has it that sound pictures are not always as bad as the theme.

To close the collection, a songwriter sued for stealing a melody, told the judge that he had done so at the suggestion of his publisher. On closer examination, it developed that he had been told to "take the air."

A Finnish musical magazine sends to this office a marked copy of a poem—for criticism, it is presumed. This is the final stirring stanza:

Niin se rauhas' myrskyn muuttuu.
Myrskyst' taasen ilohon.
Elohansa milloin suuttuu.
Milloin kaipa kalmistoon.

I should say that the sentiment of the lines is lofty, but there is noticeable limp in the metre.

J. P. F. declares that there are three kinds of modernistic music—erotic, neurotic, and tommyrotic.

In an amiable frame of mind, Mascagni said not long ago that his two pet aversions are "vinegar and musical critics. Vinegar is spoiled cider and musical critics are spoiled composers."

The silliest musical story of the month was in the New York Times recently. It told of Jennie,

the elephant at the Madison Square Garden circus, which stopped playing its huge piano and began to weep heartbrokenly because it suddenly recognized in the ivory of the keys, relics of its departed elephantine friends.

Why not continue the advertising advice by making the slogan read: "Reach for a cigarette, a chocolate, a phonograph record, a piano roll, the radio indicator, a book, a dressing gown, slippers, and a highball?"

Merrily the figures fly in the contest for the recording of the highest recital receipts in history. The latest entrants are heard from herewith:

METROPOLITAN MUSICAL BUREAU
New York

April 12, 1929.

Dear Variations:

I am a staunch admirer of Mr. McCormack and his manager Mr. McSweeney. Also of Mme. Galli-Curci and her managers, Messrs. Evans and Salter. And in particular, of Mr. Jack Salter, the champion Coca-Cola Quaffer and demon letter writer, who favored you with one of his newsy epistles under date of March 23rd.

Hats off to the marvelous successes of all these people, and to Mme. Galli-Curci's record house on June 5th, 1924, at the Hollywood Bowl, where the gross receipts were \$25,935. While these receipts are entirely satisfactory (the weather must have been FAIR) they do not "smash all records for all time," as Mr. Salter avers.

My own notion of the world's record for concert receipts in one night is held by a fellow named Enrico Caruso, who used to sing around these parts.

One night in September, 1920—the 27th to be exact—in the city of Montreal, Canada, Caruso polled a vote of \$30,676.80. I'd hate to guess what he would have polled on the same night in the Hollywood Bowl capacity. But let's pass on,—such thoughts make me sad.

If you want to call this a Canadian record, it's O. K. with me. On Oct. 19th, 1920, in the city of Ft. Worth, Texas, Caruso drew \$29,136 in paid admissions. Furthermore, on Oct. 9th of the same year, \$26,139.70 was paid by the good people of Denver, Colo. to hear the same man.

Let us pass over in charity such houses as \$18,000. Caruso topped this gross in a dozen odd cities.

It took me one hour to dig these figures out of the dusty files, and they are official. They appear in print for the first time, and with the consent of Mr. F. C. Coppicus.

Cordially,
F. C. SCHANG.

Montreal, Canada, April 15, 1929.

To the Editor, *Musical Courier*:

May I be permitted to add my word, in order to complete the already too complicated statement made about the drawing power of well known artists at different times, in "Variations" of recent issues.

Gross receipts of \$18,000; \$18,516; and of \$25,935 for concerts are undoubtedly extraordinary, and a mighty compliment to any artist, but I must say that the credit must be given to Montreal for having smashed all world's records, as far as gross receipts are concerned. On September 27, 1920, I had the pleasure of being the manager of the late illustrious Caruso's concert given in the Arena at Montreal, and the gross receipts amounted to exactly \$27,888. Of course, this amount does not include the 10 per cent. tax on all tickets that was charged also to the public. This statement can be corroborated by Mr. F. C. Coppicus, of the Metropolitan Musical Bureau. The much regretted Caruso's share amounted exactly to \$20,544; the biggest fee I imagine, that was ever paid to any artist at any time.

It is all very well for San Francisco and Los Angeles to boast, so well, but I feel that it is my duty to put in a good word for the city of Montreal situated in the good old Province of Quebec, which more than ever is so well liked by all of our good friends the Americans, who are visiting us in such great numbers every year. I do hope that a much greater number of them will come this summer, and that this time they won't forget to visit our beautiful Laurentian Mountains.

May I ask you to be good enough to give a little publicity to the above facts concerning the Caruso concert; in doing so, you certainly will do me a real great favour, as this question of world's records for gross receipts has never been settled, and I firmly believe that same should be done as soon as possible. Don't you think so?

Trusting that my letter will find you in the best of health, and that maybe you will try to visit me this summer at Sainte-Agathe-des-Monts, where any one can get a real good glass of delicious beer, the very real stuff though. . . .

Sincerely yours,
(Signed) LOUIS H. BOURDON.

All that remains to be explained now, after comparing the Montreal figures in the two letters, is this:

Shang	\$30,676.80
Bourdon	27,888.00
	\$2,788.80

The really important news in Mr. Bourdon's letter, however, lies in its last two lines.

With head bowed and spirit broken, I reprint also the appended communication. As the murderer's last

words had it on the scaffold: "This will be a lesson to me":

Kalamazoo, Mich., April 12, 1929.

Editor of *MUSICAL COURIER*:

Will the gentleman who is so disdainful of Wagner's Parsifal please state his reasons? It appears that whatever number of the *MUSICAL COURIER* an interested reader picks up he is sure to be struck with some slam at that immortal work; such as, "Good Friday, too, is approaching. Not so good, after all, presumably with Parsifal looming up at the Metropolitan, etc. etc."

Such remarks are little short of stupid and if intended to be witty but reveal the author's ignorance.

I am sure there would result a very sorry comparison if Parsifal were placed beside Johnny Spielt Auf or Fra Gherardo or in short most any of our modern "stuff." If the two later quack operas are an expression of 20th century genius I would say that our music satirists had best think twice before jeering at a work that puts all modern day nonsense to shame.

Yours truly,

CARLOS D'INTON.

P. S.—I would not have you believe I am against the "Big Chief's" Variations, but a joke at one thing continually gives one a horrible suspicion that there is something more than a joke in that writer's mind.

Just after the arrival of the foregoing, came another missive, and immediately the courage of the recipient rose defiantly. Here is the restorative document:

New York, N. Y., April 14, 1929.

Dear Variations:

I always enjoy reading Variations and was, as usual, pleased with the last one about old Frederick. There are certain critics who seem to know more about the lives of prima donnas than the lives of great men and heroes who developed their musical and literary talents.

This grand old man, Frederick the Great, who made the memorable dictum: "Hier Muss jeder nach seiner eigenen facon selig werden" furnished a good theme to lecture our tired business man about concerning the value of musical culture. However one music critic took it upon himself to criticise his state policies. Perhaps the war is not over yet?

May I mention, in all humility, that you did not list Frederick William II among the royal personages who played an instrument. I believe it was through him that Dupont and Boccherini came to Berlin and Beethoven dedicated two cello sonatas, Opus 5, No. 1-2, to this king.

I am sorry that I cannot say with Variations: "Allwissend bin ich nicht, doch viel ist mir bewusst," but it just happened that I am a business man and a cellist who plays the above sonatas and also the rest of them. Not knowing a note, I began cello playing at the age of twenty-five at the time of my arrival in this country.

Don't care what your critics say, and don't cut out the jokes.

Here's to *MUSICAL COURIER* and Variations; may they prosper and live for the benefit of music and musicians.

Yours truly,

A. CELLIST.

Stephen Townsend is not only a fine singer and choral authority, but also an accomplished epicure, raconteur, and chef de cuisine. I can vouch at first hand for his personally cooked imported Frankfurters with a marvelous sauce piquante of his own concoction. If you do not believe me, ask Frank Patterson and Dr. Philip Greeley Clapp. And if you wish to hear a rare story told inimitably, make Stephen relate the anecdote about the chap who spent seventy-five cents foolishly. After tasting the sausages a la Townsend, I herewith warn those other virtuosos of the toothsome pots and pans, Bruno Huhn, and Dr. Fery Lulek, to look well to their laurels.

To continue the private revelations, Lauritz Melchior, the tenor, is a practical joker. Some years ago, while in Vienna, he called up his colleague and friend, Eric Schmedes, in the middle of the night. Melchior disguised his voice, assumed a Syrian dialect, and the following conversation ensued:

Schmedes (sleepily)—"Hello!"

Melchior—"Hello! Herr Schmedes?"

Schmedes—"Yes. What is it?"

Melchior—"Is this Herr Eric Schmedes?"

Schmedes (irritably)—"Yes, yes. What do you wish?"

Melchior (insistently)—"Is this Herr Eric Schmedes, the great tenor of the Vienna Opera?"

Schmedes (more amiably)—"Yes, what is it I can do for you?"

Melchior—"I am from out of town and I would like to know whether you are to sing Tannhäuser at the Opera tomorrow evening?"

Schmedes—"I'm sorry to say that I am not billed for tomorrow at the Opera."

Melchior—"That's good. Then I shall go there." (Hangs up hastily.)

The more you puff a cigar the smaller it becomes. Some musicians are like cigars.

"Beer supply grows smaller in Germany," is the New York American cabled news. I am not so certain now that I shall go to the Munich Festival this summer.

LEONARD LIEBLING.

STOKOWSKI ADVISES CONSERVATIVES TO SMOKE THE CLASSIC CIGARETTE

In his rebuke to his audience at a recent Philadelphia Orchestra concert, Leopold Stokowski seems to have been courteous, considerate and certainly in the right. It appears that on Friday he played a piece by Villa-Lobos, which provoked hisses, whereupon, on repeating the work on Saturday, Mr. Stokowski announced that he would disregard his own regulation banning late-comers and would open the doors for those who wished to come in, as well as for those who wished to walk out. "Anyone in the audience," said Mr. Stokowski, "not interested in modern music—and I do not blame anyone for being interested in what he is interested in—may leave. . . . I love old music as much as any of you, but we want to give modern writers a hearing. . . . Everyone who wishes may step into the hall and smoke a classic cigarette."

UPHOLDING TRADITION

The new School of Liturgical Music, which has been established at the Catholic University in Washington, is in no sense a rival, or perhaps only in a very friendly sense a rival, of the Pius X School of Liturgical Music in New York. Mother Stevens, the head of the Pius X School, is one of the trustees of the Washington School, and Mrs. Ward, whose method of instruction is being used at the Pius X School, has by her generosity made both possible.

There are musicians who fail to appreciate the importance of the preservation of the traditions of Gregorian Chant and Classic Polyphony, but the leading modernists of today are turning back toward those traditions as the only possible permanent foundation for music of any school or of any age. The Gregorian collections represent actually the oldest existing knowledge that we have of the music of pre-harmonic times. There is a good deal of talk about Greek melodies and Jewish chants, but the best authorities seem to agree that what has come down to us in the way of actual knowledge of the thematic material of this very early music is too insignificant and too entirely unreliable to be of either historical or practical value. The Catholic Church has preserved the early chants, and they were noted down so many centuries ago that there is every reason to suppose that they are at least reasonably authentic.

What took place in the two or three centuries before Palestrina's time in the world, especially of folk song, is not known. The wars, revolutions, religious persecutions of those days resulted in the destruction of a vast amount of written material; and there was also a vast amount of music, that was actually no doubt harmonic, which was never written down, and of which every vestige of memory has long since been lost. What comes to us today, with the exception of the one rota, Sumer is icumen in, must be merely the reflection of those early tunes and rounds and contrapuntal experiments in the music of the very early ecclesiastical writers.

Palestrina, Orlando di Lasso, Vittorio and others, did not, of course, invent something new, but accepted what had already been prepared for them by earlier generations of musicians, and developed it. In other words, what they did is just what all of the musicians of later days did—except the futurists of today who seem bent upon throwing over the past entirely and inventing something absolutely new. Works of the early ecclesiastical masters have been preserved, and it is only right that a definite movement like the Liturgical School at the Catholic University should be established to uphold the traditions of that time and to emphasize the importance of that music.

From the official announcement made by the rector of the Catholic University, it is evident that the teaching at the Liturgical School will go from the early ecclesiastical idiom not forwards, but backwards. The trustees of this Foundation evidently realize that there is plenty already being done for education in so-called classical and modern music, and that it must be the set function of Catholic schools to take care of the other side of music, that which reaches backward to times earlier than those that are felt to be of direct influence in present day musical structure.

HARSHBARGER'S AID TO CHICAGO OPERA

Something new in the operatic world is the engagement by the Chicago Civic Opera Company of Dena E. Harshbarger, head of the Civic Concert Service, Inc., to take charge of an intensive plan for "audience building." Civic opera clubs are being organized by Miss Harshbarger throughout Chicago and the surrounding cities, which will be amalgamated as the Associated Civic Opera Clubs. The

Applause greeted the conductor and only one person went out. Villa-Lobos' music was played and not a hiss was heard.

All of which is quite proper. There is no earthly authority for people to show their dislike of music by hissing it. They need not applaud if they do not wish to, but they should respect the feelings of others who do applaud. Applause is a very well graded affair, and that which is liked gets much of it, that which is not liked gets little of it. If people do not like modern music, they have only to keep silent. For those who like to hiss, it might be well to remember that there is no better advertisement for the modern composer than to be hissed. Many of them scorn applause because it is so old-fashioned, but would almost give their right hand for a few hearty hisses.

plan is similar to that adopted by Miss Harshbarger in her Civic Music Associations, which have been so successful in promoting concert activities. The idea of engaging a concert manager to promote interest in opera and to increase opera audiences is certainly something new, and carries with it the suggestion of far reaching similar activity throughout the United States in the interest of opera, which has always been the stepchild of the musical arts in this country, and has languished exceedingly. It would be difficult to think of a more efficient promoter of such a plan than Dame Harshbarger.

THE GOLDEN AGE OF OPERA

Brigadier-General Jay J. Morrow, who is undoubtedly the champion opera commuter of the world, and who has thirty-eight commuting years to his credit, told a New York Sun reporter recently that the idea that the "Golden Age of Opera" was to be found somewhere in the past was all wrong. "The Golden Age of Opera," says Gen. Morrow, "was not the period in which Calvé, Eames, Melba, Nordica, the de Reszkes and Plancon thrilled their audiences but is right now, today.

"I heard them all, unfortunately not so frequently as I desired, but in a hundred or more performances from '91 to '98, when Calvé, Melba, Eames, Nordica, Patti (in her frequent farewells), the de Reszke brothers, Plancon, Lilli Lehmann, Schalchi, Fischer, and other great artists delighted our audiences; and in the later days of Sembrich, Gadski, Hempel, Destinn, the wonder singer; Schumann-Heink, Caruso, Ancona, Amato, Goritz, and others of notable fame familiar to all in recent years, as Farrar and our beloved Scotti.

"No sane person would deny the excellence of the great singers of those days. Jean de Reszke was one of the greatest singers and actors of all time and it would be a waste of space to write of Caruso or of Schumann-Heink. But who is there bold enough to say that Gatti, with Rosa Ponselle, Bori, Jeritza, Rethberg, Easton, Mueller, Kappel, Fleischer, Branzell, Matzenauer, Telva, Bourskaya, Alcock and Wakefield, Gigli, Martinelli, Johnson, Melchior, Kirchhoff, Tokatyan, Jaegel, Meader, Bada, De Luca, Danise, Basiola, Tibbett, Scotti, Schorr, Whitehill, Picco and others in his baritone staff, and basses like Chaliapin, Bohnen, Rothier, Pinza, Gustafson, Wolfe and others, cannot put on any opera of any time with a cast equal to any former production?

"At no place nor any time," Gen. Morrow said, "has any producer given an operatic performance equal to Gatti's Norma." Colonel Jenks, who commuted to the opera with Gen. Morrow in the early '90's, was enthusiastic over Rosa Ponselle's Norma. It was the first time he had heard the opera since the days of Lilli Lehmann. "Ponselle was marvelous," Colonel Jenks said. "They can say all they can about the singers of the old days, but there never was anyone of them as fine as Ponselle."

Gen. Morrow not only praises present day singers, but the present day management of the opera as well. He says that there is no comparison between the present day chorus and the chorus of thirty or forty years ago, and that he believes that there is no operatic orchestra in the world that can match up with the Metropolitan orchestra. Commenting on the alleged inadequacy of the stage sets at the Metropolitan, Gen. Morrow remarks that there has been talk for years of a move, and asks if we can blame Gatti and his staff for a proper economy in such a situation, particularly when, even with his frazzled settings, he gives us as good or better shows than the opera lover can get elsewhere, and when he gives us in his new productions such wonderful settings as have been shown in La Rondine, Norma, Sunken Bell, Gherardo, and others of recent years?

When asked as to Miss Talley's departure, Gen.

Morrow declined any comment except the statement that he should very much regret missing hearing her in Mignon, in which her Filina is very fine.

WARNING!

Musicians are hereby warned, as they have been warned many times before, to be cautious about making contracts with or giving their money to people of whom they have no knowledge. There are plausible agents of this or that or the other scheme going around now, as they have gone around in the past, selling something or other to musicians and leading musicians to believe that they will derive enormous benefit by its purchase. Musicians are strongly advised to investigate thoroughly before doing any business with people of this sort.

The business side of music is thoroughly well organized, and those who are established and hold established positions in this business are well known. It is extremely easy to find out whether a person who has something to sell is established and dependable. The newcomer may be perfectly honest and may fully intend to carry out his contracts, but if he is not established he may be defeated in his intentions, in which case the musicians who give him their money will simply lose it.

The "gold brick artist" has proved himself to be a successful virtuoso in America for many and many a year, not only among gullible musicians but also among gullible Americans of all classes of society. People who are otherwise well set up and intelligent seem to lose their sense of caution in the face of the blandishments of this sort of salesmanship.

Therefore, musicians are warned, as they have been repeatedly warned in the past and will no doubt be warned again and again in the future, not to buy things they know nothing about, not to give their money to people for anything whatever for which delivery cannot be guaranteed, and especially not to people not extremely well established in the musical world. It must not be believed that such people can persuade the daily papers to print pictures of artists, or stories concerning artists, or can get engagements for artists, or can, in fact, do anything that will benefit the artist.

It is hard enough for the most thoroughly equipped manager to get engagements for artists, and it is likewise hard enough for even the oldest established press agent to get pictures and news items into daily papers or non-musical magazines. When other people promise to accomplish these things, and receive money in advance for what they may accomplish, they may be honest in purpose but they are none the less receiving money under false pretenses, because they must exaggerate their own ability in order to get the money at all. No musician would give money even to so clever a salesman as such people generally show themselves to be, if the salesman honestly stated that all he could do in the matter would be to try for extremely doubtful results.

Musicians who have paid out money to any such people are strongly advised to get together and place their case in the hands of the district attorney. Sometimes such a solicitor will prefer to return money received rather than run the risk of going to jail.

OSCAR SAENGER

With the death of Oscar Saenger, America has lost a musician who did an incalculably valuable work, both for the advancement of the vocal art and for the general progress of music as well. Mr. Saenger was not only a skilled teacher of singing, he was also a musician of high ideals, of a strong and vigorous personality, of almost inexhaustible energy, and he promoted by his example and advice many of the most important contributions to American musical progress that were undertaken in the past thirty or thirty-five years. His activity was unflagging from the time he began his career with Hinrichs' Opera Company in Philadelphia, and he made it possible for American students to gain an experience in opera without leaving this country which could scarcely have been found elsewhere, especially in the early days when opera in America was more of a traditional stepchild than it is at the present time. Mr. Saenger's art purposes were of the highest, and wherever he found it possible to do so he aided his pupils (many of them since grown famous) to positions, either as instructors or in the concert or operatic world, where his teaching and his example could be carried on. His influence was strong during his lifetime and its beneficent results will continue to flourish long. His premature passing leaves a void difficult to fill in the vocal circles of this country.

Tuning in With Europe

It appears that all is not well as yet in London's fight for a permanent orchestra. There are signs of dissent, not merely between Sir Thomas Beecham and the British Broadcasting Corporation, which is to father the scheme, also within the corporation itself; also between the corporation and the musical unions, and among the musicians themselves. Nothing official is known, of course, and all the work is going on underground; but slight detonations indicating a struggle are heard from time to time.

First there was the decision of the members of the Hallé Orchestra, the famous Manchester organization, binding themselves not to accept engagements in the new orchestra, and to remain faithful to Sir Hamilton Harty. Then the Musicians' Union sent out a ukase to all members forbidding them to accept any engagement with Sir Thomas, with the B. B. C., or with the recording companies without special consent of the general secretary. This was accompanied by a ruthless combing-out of all non-union musicians in the various orchestras. Before this one suddenly read in the newspapers that Percy Pitt, musical director of the B. B. C., who may be regarded as the father of the whole idea of a permanent orchestra, had resigned, and this report, given out by the organization, was promptly denied by Mr. Pitt himself, who ought to know. In the meantime Sir Thomas is supposed to be testing musicians and forming his orchestra, but is unable to report progress; and, contrary to all pronouncements and predictions, the promenade concerts, which were to be played by the new B. B. C. orchestra, are again to be played this summer by the old Queens Hall Orchestra, (now known as Sir Henry Wood's New Symphony Orchestra, with the veteran leader at its head. And for the first time criticism is being practised on the apparently sacrosanct person of Sir Thomas himself, who is being told openly that his plan of an Imperial League of Opera (in some nebulous way linked up with the new orchestra) will not succeed unless he, the sponsor, himself steps down and makes way for a more stable leader. It is all very mystifying, and with the winter season only six months off one wonders how the "finest orchestra in Europe" can come into being except by a process akin to that which brings rabbits out of a hat.

* * *

Of course, the Musicians' Union is not waging war merely against the B. B. C., but against all mechanical purveyors of music. Their ban extends to phonographs, movie-houses and especially talkies which employ canned music. It is said to be a war to the knife. As such, it is probably foredoomed, just as the Gordon riots and the smashing of the cotton-spinning machines a century ago were foredoomed to failure. It is no use fighting the inevitable. Rather than trying to force "hand-made" music down the throats of the amusement merchants, why not take the attitude that music—good music—is too good for them? The attempt on the part of certain German musicians to create a definite style of music for such purposes and to draw a definite line between musical art and musical handicraft seems to show more foresight in tackling a new world development.

* * *

Tailor Preferred

An advertisement in a Cologne daily recently carried the following ad:

Catholic Parish near E—wants Sexton and Organist. Tailor preferred, as none in the village. Write, stating salary required.

C. S.

Schola Cantorum Established at Catholic University

As announced last week, an unconfirmed report had been received of the endowment of a Chair of Liturgical Music at the Catholic University of America, Washington. This report is now fully confirmed through the publication in the Catholic News of a complete official statement.

The Rt. Rev. Monsignor James H. Ryan, rector of the university, announces the establishment of a School of Liturgical Music, made possible by the Dom Mocquereau Schola Cantorum Foundation, a New York corporation, whose sole object is education in Gregorian Chant, Classic Polyphony and other closely allied branches of music. The Foundation starts with a million dollar trust fund, the income from which is available immediately. A building for the School of Liturgical Music is to be erected at once. The trustees of the Foundation are the Rev. Dr. William J. DesLongchamps of the Catholic University of America, who has been named dean of the new school; Mother G. Stevens, R.S.C.J., of the Pius X School of Liturgical Music in New York, and Mrs. J. B. Ward of New York, who is foundress of the latter school and through whose generosity the Foundation was made possible. The work of the

PROGRESSIVE CLEVELAND AND ITS ORCHESTRA

Cleveland, Ohio, April 19, 1929.

To the Musical Courier:

Rejoice with us. Cleveland has achieved a wonderful goal for its orchestra and its hall, with Mr. and Mrs. Severance donating one million dollars, Western Reserve University giving land worth six hundred thousand dollars, and a memorial organ from the children of Mr. and Mrs. D. Z. Norton, costing sixty thousand dollars—a total of two million two hundred sixty thousand dollars. Permanent endowment of orchestra is two million three hundred sixty-three thousand dollars. The five year annual maintenance pledges total seventy thousand dollars each year.

(Signed) Adella Prentiss Hughes.

Mrs. Adella Prentiss Hughes,
1220 Huron Road,
Cleveland, Ohio.

April 22, 1929.

Your very welcome and cheering telegram was received. Please accept my warmest congratulations for the orchestra, Sokoloff, and yourself, and not least, the City of Cleveland and the generous donors for their laudable civic spirit and fine cultural understanding. It is truly a remarkable achievement, setting a high standard for other large American communities to follow. Do you remember when I first suggested to you, years ago, that Cleveland should have its own orchestra, and you replied that it was your most cherished dream? I am happy that it is finally realized. My most cordial personal regards.

(Signed) Leonard Liebling,
Editor, Musical Courier.

school will be confined to the field of classical and church music, and will not engage in general musical education. The fundamental purpose will be to build up a better understanding and appreciation of Gregorian Chant and of Classic Polyphony. All modern vocal church music composed since Palestrina is expressly excluded from the school's objectives.

Cleveland's Orchestra Drive Goes Over the Top

(Continued from page 33)

word that workers attending the Hotel Cleveland luncheon would be safe from arrest for parking overlong, and assured them that if they were presented with official pink tickets by the police, he would take care of them himself. "We've got to have an orchestra," said Mr. Barry, "so park where you like, and God bless you."

A touching donation came from the charges at the Boy's Farm at Hudson, with a letter that said: "Of course we haven't lots of ready cash out here, but we felt that each boy could afford to give about seven cents." For years Mrs. Dudley Blossom has made it possible for boys at the farm, who got highest marks, to attend the Cleveland Orchestra concerts, and their check for \$9.68 was a moving demonstration of what the music had meant to them.

Inmates of the MacGregor Home for old ladies also sent a contribution, saying that the orchestra concerts broadcast on the radio by Mr. Sokoloff and his men had given them great pleasure and satisfaction. "No gift is too small," said Mr. Blossom. "The orchestra is yours."

The outstanding gift of that day was \$50,000 from Mrs. Coburn Haskell. Other splendid contributions were \$15,000 from C. W. Blossom, \$20,000 from Mrs. D. S. Ingalls, an anonymous gift of \$35,000, and \$10,000 from Mrs. Amasa Stone Mather.

Next day it was announced at the luncheon meeting that City Manager William R. Hopkins, who is vacationing in Florida, had telegraphed a pledge of \$10,000.

Prominent musical people from all over the country sent messages of congratulation for the great thing the Cleveland Orchestra was doing. Telegrams and letters were read from Efrem Zimbalist and Alma Gluck, Pierre V. R. Key, Otis Skinner, Mischa Elman, Edward Johnson, Josef Hofmann and Lawrence Gilman.

President Ernest H. Wilkins of Oberlin College spoke at luncheon, warning Clevelanders that in raising funds for their orchestra they must not fall behind the achievements of Boston and Chicago.

Women of the Junior League opened booths in downtown department stores, banks and arcades, and gifts at luncheon were announced from Mr. and Mrs. J. D. Cox, \$20,000; Samuel Houghton Cox, \$10,000; and the same amount from Mrs. W. H. Merriam, Mrs. Jacob Perkins, and \$5,000 each from Dr. and Mrs. Robert L. Bishop, Jr., Mrs. B. L. Milliken, I. Theodore Kahn, Mary B. Otis, Mrs. George W. Grandin, Mr. and Mrs. Elton Hoyt 2nd, Mr. and Mrs. S. H. Halle.

The campaign ended with a banquet on the night of April 19, when with cheers of joy the workers were given the news that Cleveland had put the campaign across in an unprecedented way. It was announced that at the orchestra headquarters in Carnegie Hall, Cleveland, plans would immediately go under way for the building of the new hall, which should be ready for occupancy in the fall of 1930.

Last minute gifts that put the total far above the expectations of all came in the form of an additional gift of \$250,000 from John L. Severance, telegraphed from California; \$250,000 from John D. Rockefeller, Jr.; \$60,000 from the children of the late Mr. and Mrs. D. Z. Norton, Mrs. Fred R. White and Robert and Laurence Norton.

The big moment of the evening came, however, when Charles Adams announced that Mr. and Mrs. Dudley S. Blossom had given \$650,000 together with their \$100,000 for hall endowment, making a total of \$750,000. At this news, Nikolai Sokoloff jumped up from his chair shouting "Hooray!" and the entire room followed suit.

From then on, the dignified dinner party turned into a gala celebration. Members of the Cleveland Orchestra appeared and put on a concert of popular music, much to the mock consternation of Mr. Sokoloff, who insisted that Mr. Adams was demoralizing his orchestra by requesting There's a Rainbow 'Round My Shoulder. "I didn't think you could do it, boys!" commented Mr. Adams, as the orchestra finished the number, amid great laughter.

Mayor John D. Marshall, President Vinson of W. R. U., Mrs. Hughes and Mr. Sokoloff made short speeches congratulating the 500 workers on their unflinching efforts and for the amazing result they had achieved, and last minute gifts from schools, colleges, city employees and the blind were gratefully acknowledged.

The final concert of the season was given by the Cleveland

Orchestra the night before the campaign ended, and thus the season of 1928-29 was brought to a close on a high pitch of enthusiasm, achievement and anticipation of coming glory. The concert was of course very well attended and the audience attested to its loyalty and appreciation of the orchestra's record with its applause for Mr. Sokoloff and his men.

The favorite Pathétique Symphonie by Tchaikowsky—always sure to bring a crowd into the concert hall—was an astute choice on the part of Mr. Sokoloff, who gave it his customary thoughtful, reverent and thoroughly musicianly interpretation. The rest of the program consisted of Don Juan by Richard Strauss and Enesco's Roumanian Rhapsody No. 1 in a major.

E. C.

Musical Courier Forum

The Largest Receipts

New York, N. Y.

To the Musical Courier:

In the Sunday's New York American column of your interesting and erudite editor-in-chief, Mr. Leonard Liebling, there appeared the following statement:

"The highest receipts ever recorded for a single concert by one soloist fell to John McCormack in San Francisco, when his box office on one occasion registered \$18,000."

In our files is a signed box office statement covering a recital by Galli-Curci in San Francisco, March 19, 1922, where the receipts totalled \$18,516.00 in a capacity house. But even this is not the record!

On June 5, 1924, at a Galli-Curci concert in the Hollywood Bowl which followed within five weeks time two previous Los Angeles concerts within a week, the receipts were \$25,935, which we claim smashes all records of all time. Los Angeles papers of the next day claimed 44,000 people were present. In the advance mail orders for this concert were represented requests from 116 different cities. We also have this signed box office statement in our files, but you will find a facsimile reproduction of this in the MUSICAL COURIER of July 3, 1924, page 27.

We are staunch admirers of Mr. McCormack and his manager, Mr. MacSweeney, and have taken our hats off to the marvellous successes scored by the great tenor, but I could not let the statement above referred to go unchallenged.

(Signed) JACK SALTER.

Europeans Acclaim Chamlee

"A sensational revelation." Thus wrote La Meuse of Mario Chamlee's portrayal of the role of Des Grieux in Manon. This marked the tenor's first appearance in opera in Belgium and quickly paved the way for further triumphs. "What a success. Never has the Royal Theater known parallel enthusiasm," said La Meuse. "His voice, which possesses a dramatic timbre, touches one profoundly, goes straight to the heart, and calls forth most generous acclaim."

An equally excellent portrayal of Rodolfo in La Bohème followed, the same paper declaring that it was a new triumph for the tenor. "What a marvellous artist. What an exceptional voice," said l'Express de Liege. "It is of the most pure timbre and the most viril we have heard, and the artist manages this voice with a science of singing that is little known. . . . He won a triumphant success."

Another "marvellous" creation by Mr. Chamlee was the role of Marouf at the opera in Lille, La Croix du Nord stating that "he is a magnificent singer, with a voice pure, easy and flexible; he is an excellent actor of well studied playing and with a diction of perfect purity." This high praise was reiterated by l'Echo du Nord: "Mario Chamlee is an excellent artist of amusing mimicry and clever acting. He is, moreover, a tenor of triumphant quality who sings with beautiful security and who always pleases. He has a remarkable voice and is an astonishing actor."

Juilliard to Give Original Composition Concert

On May 8, at Town Hall, the Juilliard Graduate School of Music in New York will give its annual concert of original chamber music compositions by students of Rubin Goldmark, head of the composition department at the school. The composers represented will be Vittorio Giannini, Nicolai Berezowsky, Celius Dougherty and Amedeo de Filippi.

Herbert Gould with Haensel & Jones

Haensel & Jones announce a new addition to their list, in the person of Herbert Gould, well known concert and operatic bass. Mr. Gould's appearances in this country have included engagements from coast to coast in recital, concert, opera, oratorio and as orchestral soloist.

The department, Program Building, by Percy Rector Stephens, will appear in next week's issue.

Music on the Air

ON TURNING THE DIAL

APRIL 15 TO 21.—Who is the tenor who, every now and then, sings a solo with the A and P Gypsies? This artist does some very nice work; his voice is a lovely lyric and he has learned the effects of the sostenuto "a la Schipa," this fact being particularly noticeable when, on Monday, he offered the famous lyric drawing card, *Le Reve* from *Manon*. The singer did very well as a whole, but we would like to suggest that he try to develop the sweet and resonant quality of his higher tones, for his effects will then be even better. This is difficult work, we know, but it can be done. The singing of Sigurd Nilssen, basso, on the General Motors Hour, is also to be commented upon. Mr. Nilssen has a beautiful basso, something not often found, and that one can listen to more than one song from him is an indication that he has mastered more than the technic of singing; he has also, we know, studied the music of far-away and odd people and sings them with genuine originality.

There is no limit to the time or age when Paul Whiteman can live and learn, and for this we admire the happy conductor; his concerts are improving in their smoothness, variety, content and in the manner with which many of the numbers are introduced by Mr. Whiteman, and all this means a lot as to the standard of the concerts, because they were always good.

The mid-week days found the usual hours coming around regularly, with practically the same artists featured; we would like to make mention of the program of the Goldman band which had the assistance of many school children, who joined in some sturdy singing. Mr. Goldman has a particular knack for infusing enthusiasm into whomever or whatever he directs, and he achieved a very fine effect with the youthful voices in some of the more pompous numbers.

Ralph Leopold was featured on the Baldwin hour on Sunday evening in a program of Wagner excerpts arranged by him. Several of these Mr. Leopold, himself, interpreted on the piano, the loveliest of which was the love music from the second act of *Tristan*. There were also well worked out portions of *Die Meistersinger* which we particularly enjoyed. Mr. Leopold is doing a fine work in these transcriptions, as he is making Wagner accessible to the layman. Later we listened in on the Atwater Kent hour, which presented three artists: Clara Jacobo, dramatic soprano; Francis Macmillan, violinist, and Kenneth Hines, tenor, recently a winner of the Atwater Kent contest prizes. Miss Jacobo has an opulent dramatic voice which is the exact kind that can withstand the strain of big operatic arias, several of which she sang with fine feeling; Mr. Macmillan is one of America's own violinists and his talent is not only deeply musical but well rounded and interesting. Mr. Hines should make good on the radio; he has a typical, well recording instrument which, if he continues to keep it smooth and

resonant, ought to reap him great reward. The program was varied and well proportioned.

MARGHERITA TIRINDELLI.

Guilmant Organ School Alumni Reunion

The spring reunion of the Alumni Association of the Guilmant Organ School was held in the large Assembly Room in the Chapel of the First Presbyterian Church, April 15, before a large and representative audience. Dr. William C. Carl, director of the school, presided, and welcomed the members of the association in a happy speech. An interesting program followed, with the members of the Jan Hus Bohemian Choir, under the direction of Charles Atherton, giving a charming list of folk songs and native dances in the national dress and Bohemian language. Afterward, Harriet Merber, Gold Medal winner of the New York Music Week contests, played a group of interesting piano solos, and Philip Frank, also a Gold Medalist of the Music Week contests, played a violin group in masterly style and interpretation. Bernard Frank was at the piano.

Regrets were read from Philip Berolzheimer, honorary president, and from Willard Irving Nevins, president of the association.

Among those present were: Mme. Brehl, noted French organist; Mr. and Mrs. Wallace Cadwallader, Mr. and Mrs. William Hicks, Miss Hicks, Mrs. Kate Elizabeth Fox, Ralph Arthur Harris, Richard Heileman, Gertrude H. Hale, Mary Adelaide Liscom, Mary Hendrix Gillies, Mrs. Harry Sheldon Bentley, Miss Bentley, Mr. and Mrs. H. Wells Cosgrave, Frederic Berryman, Grace Leeds Darnell, Pearl Haug, Helen Reichard, Daisy M. Herrington, Marta Elizabeth Klein, Lester B. Major, Mr. and Mrs. Eugene C. Morris, Leah Mynderse, Edna Chase Tilley, Helen St. John Torbert, Irma Clark, John Stann Irwin, Mrs. Frank F. Knapp and the Misses Knapp, Robert W. Morse, Vivian C. Fell and many others.

Chalfonte-Haddon Hall Musicales Continue

The third and fourth of the series of musicales at the Chalfonte-Haddon Hall in Atlantic City, presented by Adrian Phillips, were also successful.

Queenie Mario, Metropolitan soprano, repeated her former success here. Her lovely voice rang clear and true and was vastly pleasing in Louise's *Deplus le Jour*, as well as a group of miscellaneous songs, while her charming personality added much to the interpretation of these numbers. Everett Marshall, also of the Metropolitan, displayed the deep, sonorous, yet vibrant, qualities of his baritone voice in a duet from *Don Pasquale* which he sang with Miss Mario, and also in solo numbers. Blair Neale, accompanist for both artists, displayed the high standard of his pianistic art. Alberto Salvi, harpist, completed an enjoyable evening by the brilliance of his playing.

At the fourth musicale, Anna Case, Joseph Macpherson and Margaret Shotwell were heard. Miss Case sang at these musicales four years ago and on this occasion amply fulfilled the just expectations of the audience. She made a charming appearance and brought a sprightliness and delicacy to her numbers which captivated the imagination and heart of her listeners. Mr. Macpherson's powerful bass voice revealed smooth, round notes of dramatic intensity. Both Mr. Macpherson and Miss Case were admirably accompanied at the piano by Carroll Hollister. Margaret Shotwell showed herself to be a pleasing young pianist of marked ability; not only was her technic fluent, but her tone was forceful and her interpretations skillful, sincere and animated.

John Dwight Sample Wins Philadelphia Praise

In the many leading roles he has sung with the Philadelphia Grand Opera Company, John Dwight Sample has established himself firmly in public favor, winning the full approval of his listeners and the praise of the press. When he sang *Manrico* in *Il Trovatore* the Public Ledger reviewer found that he "sang the extremely difficult music effectively," and the Evening Bulletin was of the opinion that he "made the most of *Manrico* as a tall and somewhat downcast son of Azucena, intermingling manliness, filial devotion and sympathetic feeling in his vocal efforts." The writer for the Philadelphia Record called him "a veritable Anak among tenors" who "made a formidable looking *Manrico*" and who "profited by the complimentary opportunities of the role and his *Di Quella Pira* had resonance and fire." The Evening Star reviewer found his voice "a powerful tenor for highly dramatic roles" and that in as much as the requirements of *Il Trovatore* are of a purely lyric tenor sample "displayed some really wonderful vocalism."

As *Radames* in *Aida*, Sample "displayed a tenor robusto fully equal to the exacting demands of his part," according to the Evening Bulletin critic, who was also of the impression that "his vibrant powerful tone was delivered with sensitive feeling for the musical nuances" and that "his upper range was free from those flaws of vocalism which are sometimes associated with 'American tenors.'"

Ariel Rubstein's Songs Make Hit

Ariel Rubstein, well known as an accompanist, pianist, teacher and composer, has written four new songs that have been accepted for publication by the French Publishing House. These songs were introduced for the first time at a recital given by Mme. Anna Sadina in New York. They are *Threnos*, *In Memory of Beautiful Garden*, *Feuille d'Autumn*, and *Rain, Rain, Stop Rain*. Many of Mr. Rubstein's previous compositions are found on programs, and undoubtedly these new ones will be equally popular.

Mr. and Mrs. Margolis' Reception

A reception-musical was given by Mr. and Mrs. Samuel Margolis at the Metropolitan Opera House studios on April 7. Valentina Aksarova, Russian soprano, sang the aria

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from *Le Cid*, Massenet, and a few Russian songs in her charming style. Erna Pielke, mezzo soprano, and Fred Duff, tenor, also sang excellently. Among the large gathering present were: Mrs. Charles Augustine Robinson, Ina Bourskaya, Charles Edward Russell and M. Mordkin.

N. Y. School of Music and Arts Summer Course

The New York School of Music and Arts, Ralfe Leech Sterner, director, has issued a four-page folder outlining features of the 1929 summer course, this being the twenty-seventh year. "Combine Summer Study With a Real Vacation" is the caption of this circular, which outlines the various courses, including piano, voice, violin, organ and public school music. The course is of six weeks, but may be extended to ten weeks. The advantages of New York City as a vacation resort is dwelt upon, with special stress on the location of the school, practicing, teacher's certificates, and the dormitory accommodations. Invariably the institution is crowded to capacity, with students from various parts of the United States, Cuba, Porto Rico and even South America; the weekly students' concerts provide opportunity for qualified pupils to appear in public, and the very pleasant social environment is always notable.

Harold Land Heard in Songs Dedicated to Him

Harold Land, baritone, gave a recital on April 19 at the residence of C. Stanley Mitchell, noted banker who is chairman of the board of the Bank of the United States. Among the most popular numbers were *The Rover*, composed and dedicated to Mr. Land by R. Huntington Woodman; *Sylvia* by Oley Speaks; *Hard Trials*, by Harry Burleigh; *Trelawney*, composed for and dedicated to Mr. Land by John Prindle Scott; *Song of the Volga Boatmen*; *The Cavalier Song*, written for Mr. Land by Stavley R. Avery; *Dreaming, Hoping, Dreaming*, written for and dedicated to the baritone by Lorraine Noel Fritley.

On April 26 Mr. Land gave a recital for the musical clubs of the Yonkers High Schools, and on April 24 he was heard in Brooklyn. Tomorrow, April 28, he is booked for an appearance in Rutherford, N. J., and May 10 he is scheduled to sing again in Brooklyn.

A Tribute to a Soder-Hueck Artist

Mme. Soder-Hueck, New York vocal teacher and coach, recently received the following letter from Mrs. George Lieblich in California: "I enclose the last page of the important San Francisco Musical West here, where they published Gladys Burns' last recital program. They use each month three programs of New York recitals and Miss Burns was one of them, the other two being those of Nevada Van der Veer and Albert Rappaport, tenor."

Gunther Music School Recital

On March 23, some of the pupils of the Gunther Music School were presented in a recital. Among those participating were: Jack Holder, Marie Curie, George Holder, Janet Mills, Margaret Mills, Eugene Mulvaney, Greta Hubin, Herbert Baer, Mary Brennan, Leroy Campion, Aina Almon, Grace Hamilton, Elsie Kirchgessner and G. P. Gunther.

Erich Simon Returns to Europe

Erich Simon, representative of Concert Direction Wolff & Sachs of Berlin, who has been in this country since April 2, returned on the S.S. *Berengaria* on April 24.

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RALPH WOLFE

Catherine De Vogel Gives Folk Songs

There was no lack of interest on the part of the Women's Club audience when a program was given by Catherine de Vogel. Mme. De Vogel is a singer of folk songs (visualized) and so realistic was her singing in each of her interpretations, whether dramatic, pathetic or humorous, that her program proved delightfully entertaining. There were several changes of costume, all of them appropriate and some especially lovely. Her program contained songs from Holland, Germany, France and England, many of them quite unfamiliar to her audience.

Mme. De Vogel is a charming and naturally gifted artist. Her speaking voice is delightful, her diction clear, and she is graceful and colorful in her interpretations. She also possesses a lovely, smooth, mellow voice which she knows how to use intelligently, and every kind of a mood was needed for her program. Particularly sweet-toned and interesting was her singing of the Holland folksong, Wiegelielje, and Schwesterlein in the German group. Le Roi a Fait Battre Tambour, with its tragic ending, and Simone et Son Cure, with its humorous touch, were cordially received by her audience. Lina Mol at the piano was a thoroughly musical and sympathetic accompanist, playing the entire program from memory.

Phyllis Krauter on Spring Tour

From her early student days in New York, when she won the highest award of a silver medal and also the Morris Loeb prize of \$1,000 for her playing of the Haydn concerto with orchestra, at the time of her graduation from the Institute of Musical Art, Phyllis Krauter, cellist, has many times appeared as soloist with orchestra, and always with noteworthy success. A typical example of the high praise this cellist elicits from the press on such occasions is the following quotation from Saturday Night, after her playing of the Saint-Saëns A minor concerto with the Toronto Symphony Orchestra: "Miss Krauter gave a vivid performance, displaying a full tone, an unquestionable feeling for mood and color, and a technical adeptness of great distinction." Furthermore, the Toronto Star declared that she demonstrated her complete mastery of her instrument, while Musical Canada referred to her playing as being truly a revelation.

On her spring tour Miss Krauter will appear a number of times with orchestra. A few dates already filled on this tour include: March 8, a recital in Chicago; 9, Lexington, Ky.; 12, Marion, O.; 15, Grand Rapids, Mich.; April 4, Stamford, Conn. She will be heard on May 2 in Emporia, Kans.

"One or a Thousand"

The slogan of one of America's oldest and best known specialists in diplomas is "One or a Thousand," this slogan having been adopted by Ames & Rollinson of New York because it tells in four words that they are prepared to make diplomas in any quantity, whether large or small. The members of this firm have been solving diploma problems for many of the largest and finest schools and conservatories in the country for many years, and because of

the excellence of the quality of their work they have won for themselves an enviable reputation in this particular field of endeavor. Ames & Rollinson also issue certificates of various types and styles to teachers who desire to encourage their pupils in diligent study in their music.

Concert Courses Offered by National Music League

The National Music League is directly interested in the organization of concert courses. In keeping with the non-profit-making character of its work, the League is particularly interested in developing concert courses in communities which hitherto have found difficulty in securing first class attractions. For some time now the League has been developing a basis for such courses so that the local community can be assured of financial as well as artistic success.

The National Music League is prepared to cooperate with any community wishing to arrange more concerts, and through the fact that the League does not aim to derive a profit from this work, is able to take the position that however small the community and however limited the funds, it will welcome the opportunity to suggest and arrange a concert program.

Jane Tryon Arranges Tours to Europe

Jane Tryon, of New York, is busily engaged in completing final details and arrangements for a series of tours to Europe this summer. There will be seven different tours of varying length and cost, each one personally conducted.

A typical example is the tour that will leave New York on July 31, on the SS. Aquitania, returning home September 7 on the same steamer. There will be not more than twenty or twenty-five in the party, which will be conducted by an experienced traveler, a cultured, professional man who speaks several languages and knows Europe thoroughly. Eight countries will be visited, including the following cities: London, Amsterdam, Potsdam, Dresden, Berlin, Prague, Vienna, Innsbruck, Lucerne, Interlaken, Venice, Genoa, Monte Carlo, Nice and Paris.

A particularly interesting feature of the tour, which will be filled with many pleasant things, is the fact that each party will take a moving picture camera and make a photographic record of their tour.

Spry's Lecture-Recital Delights Florida Audience

Walter Spry's recent lecture-recital at Pensacola, Fla., was most successful with public and press alike. The well known pianist-lecturer chose for his subject Modern Music and Its Composers. His program included numbers by Mozart, Schubert, Schumann, Chopin, Brahms, Liszt, Debussy, Bartok, Mrs. H. H. A. Beach and some of his own compositions. The writer on the Pensacola Journal found "each number a beautiful gem of sound" and the recital "one of the most delightful musical treats ever enjoyed by Pensacola music lovers," and that "his treatment of his subject both in his lecture and musical numbers was fascinating."

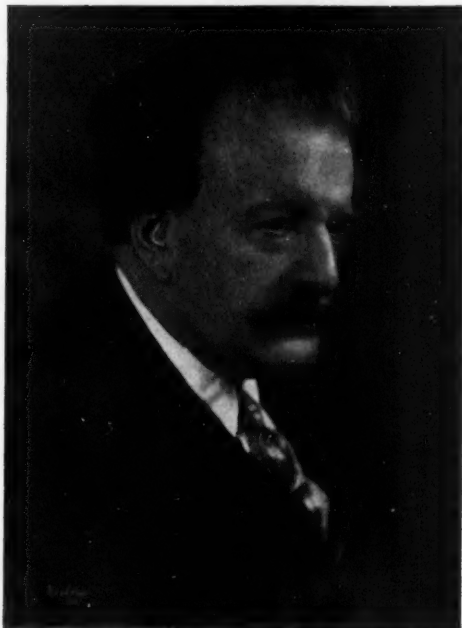
**MARGARITA MELROSE,**

pianist, who was soloist at the April 3 concert of the Elizabeth, N. J., Symphony Orchestra, Christiana Kriens, conductor, playing Beethoven's Emperor concerto. Her success was immediate, echoed in local papers in such phrases as "played with verve, with strong touch and individual color," "always sure of her work" (Elizabeth Times.) The Daily Journal mentioned her brilliant technic and musicianship, and praised her splendid octave playing, trills and tonal volume, "of tremendous proportions." She made further effect by splendid performance of three pieces by Dohnanyi, and received many recalls.

Fastofsky Pupils Active

Edward Frankel, Lawrence Rich and Victor Rosenfield, pupils of Jascha Fastofsky, were recently heard at the Grand Street Playhouse in New York, when they accompanied Hans Wiener in his interpretation of the Rhapsody Negre. On April 20, the newly organized Fastofsky String Orchestra, which is composed entirely of pupils of the Fastofsky Studios, gave a concert at the Odd Fellows Hall in Jamaica, N. Y. A diversified program was presented, composed of solo and orchestral numbers such as the Wieniawski Concerto and the Godard Concerto Romantique.

This Season's Triumph of ROSENTHAL ON AMERICAN TOUR 1929

*Photo by Mishkin*

CHICAGO HERALD AND EXAMINER

**Rosenthal Still
Best of Pianists**

BY GLENN DILLARD GUNN

He seems to me the greatest Chopin player of all time, for the poetry is never overdrawn, the sentiment never morbid, the sonorities remain exquisitely adjusted to the limitations of the instrument, the tone glows with beauty endlessly varied. In Liszt he delights to linger on the poetry of such an exquisite fragment as the "Forgotten Valse," to suppress and hold in suspense the sultry passion and the diabolic revelry of the "Mephisto Valse" that the Satanic climax may be the more overwhelming.

The audience left the concert hall reluctantly, entirely convinced that Rosenthal, though more than fifty years before the public, is still the greatest of the pianists.

CHICAGO DAILY NEWS

**CRITIC TERMS PLAY-
ING OF ARTIST
"COLOSSAL"**

BY MAURICE ROSENFELD

There is something gigantic in his performance of such pieces as the Mephisto valse and his own arrangement of the Viennese waltz themes of Strauss.

There is something so refined and poetic in his playing of such a number as the "My Joy," a Chopin piece arranged by Liszt.

It was one of the great piano recitals of the year.

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Recent Publications

Music in Industry, by Kenneth S. Clark.—This book is published by the National Bureau for the Advancement of Music, with which Mr. Clark is associated. It is a volume of nearly 400 pages and offers an astonishing mass of material concerning the subject indicated in the title—Music in Industry—a subject about which it must be acknowledged most of us know very little and think less.

Unless we are directly connected with some industry where music has been tried, we are likely to be ignorant of the fact that music ever has been tried as an aid to business. Yet from Mr. Clark's book it is quite evident that there is an immense amount of such activity. As to outlining this material in a review, it seems an impossibility. Some of the titles of the chapters are, however, very significant: "As Oil to the Machine, So Is Music to Work—Recreation Essential to the Worker, and Music an Ideal Form of Play—The Dollars-and-Cents Value, as Seen in Cold Facts. The Benefits are Mutual—Value to Company through Music's Effect upon Production, Morale, Turnover and Goodwill."

In Chapter Five, which is entitled "The Casey Jones Motif" and refers to railroading, J. D. McCartney, assistant to the president of the Central of Georgia Railway, is quoted as follows: "As far as our company is concerned, we regard the musical activities of our shop organizations are more valuable in promoting morale and 'company consciousness' than as a means of relieving the strain upon the individual worker." At the same time Mr. McCartney does not seem to think that music either improves records for promoting safety and efficiency or making railroad work less hazardous, but as a stimulus to good will and morale music is welcomed.

One of the things that will interest readers is the fact that music has been introduced into department stores. Chapter Seven deals with this, and contains pictures of a vested choir made up of employees of the William Taylor & Son Company's stores in Cleveland and of a large chorus from the store of A. Harris & Company, Dallas, Tex.

Some of the other pictures in the book also tell their own story. There is a company giving operettas made up of employees of the Pillsbury offices in Minneapolis; a band of rolling mill men in Middletown, Ohio; a band of employees from the Kellogg Company, Battle Creek, Mich.; a jazz orchestra from the Brooklyn Union Gas Company, with chimneys consisting of gas pipes—and many other pictures illustrating similar organizations.

The second half of this book, beginning on page 213, consists of a tabulation of reports from various cities throughout the country, and there can be no better means of discovering what is going on than merely to glance through these reports. Some of them are encouraging and some of them quite the contrary. For instance, here is something from Indianapolis:

Name of Company—Eli Lilly & Company
Nature of Business—Pharmaceuticals and Biologicals
Piano available to employees, but used very little.
Name of Company—Fairbanks Morse and Company
Nature of Business—Manufacturers of Electric Motors
A report from J. E. Silberman had mentioned a band of fifteen and an annual vaudeville show. However, a later report of October, 1928, stated that all musical activities had been discontinued.

Still, these are isolated instances. Taken as whole the reports contained in this book are very encouraging.

(J. Fischer & Bro., New York)

Suite in the Olden Style for string quartet, by H. Waldo Warner.—H. Waldo Warner is well known as a composer as a result of some of his quartet movements which have been played by the London String Quartet, of which he is a member, and also because of his wonderfully expressive songs. He is a composer who has command of a charming color scheme and at the same time an attractive melodic invention.

This Suite in Olden Style, which is Mr. Warner's op. 34, is divided into four parts: prelude (fughetta), sara-bande, bourrée and chorale, and introduction and gigue. Opening with a fugue, one might feel that this suite was perhaps to be an example of scholarship and a bit forbidding. It is, however, nothing of the kind, for even the fugue is delightful, though strict enough in form and content. The Warner music shines through the counterpoint, and the harmony has a richness that is unexpected in writing of this sort. Almost the same comment might be made on the other movements of the suite. They are all clearly contrapuntal, but there is a vast difference between Waldo's counterpoint and that of composers who not only wrote in the olden style but also lived in the olden days. There is a very obvious present day feeling in this music, and its masterly construction adds to the respect that one already has for Warner as a composer. He evidently knows his business thoroughly, and is able, as only a master is, to give expression to his own thoughts and feelings while imitating a style long since obsolete.

Maazel Enjoys "Complete Artistic Success"

"Maazel gave his second concert in the Beethovensaal. He may justly conclude that his knowledge, which reaches an astonishing height, was responsible for the large audience which he had and also for the many well-known musicians who were present. It is even more important and significant that, with most of his program containing well-known works, this young artist enjoyed a completely artistic success." The foregoing, a translation from Das Deutsche Tageblatt, is but one of many similar comments from the German Press.

Alberto Jonás Assistant Scores Success

Helen Hinkle, one of Alberto Jonás' assistants, appeared recently at the Pleiades Club Concert at the Hotel Brévort and made an instantaneous and brilliant success with her magnificent rendition of several difficult piano compositions.

This is the second time that this attractive young artist has been engaged for the concerts of the Pleiades Club.

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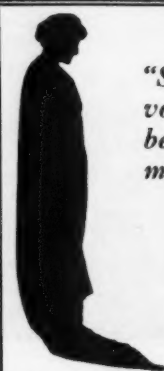
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Piano Teachers' Congress of New York Affiliated with N. F. of M. C.

The Piano Teachers' Congress of New York is nearing the close of its fourth successful season. This organization, composed of members of the piano teaching profession of New York and vicinity, meets monthly from October to May. The objects are to promote interest in music in the home and community; study principles of teaching; discuss problems, and to stimulate helpfulness and friendliness among the teachers.

One of the important accomplishments of the season was the affiliation of the Congress with the N. F. M. C. in February, giving wider scope for service and a broader aspect to the Congress. Jennie Buchwald, president is known to New York musicians for her concerts of ensemble playing, her radio recitals (WABC) being especially attractive. Miss Buchwald is enthusiastic regarding the future of the Congress, and expresses great pleasure and inspiration to work for the interest of the society as a result of the hearty support and cooperation she has received.

The Piano Teachers Congress has been fortunate in having speakers and artists of the first rank on the monthly programs, including Paul Kempf (Subject, Class Piano Instruction), Addye Yeargain Hall (Notation of Pitch), Margaret Anderton (What Music Is to Us), Etta Hamilton Morris, N. Y. State (President of N. F. M. C. (Explanation of Work and aims of Federation), Frederick Schlieder (Lecture with illustrations on Lyric Improvisation), Edwin Hughes (Lecture, Recital on Master Series for the Young), Miss Lowden (Music Week), Members' Forum (The National Federation of Music Clubs), C. M. Tremaine, director for the National Bureau for the Advancement of Music (History and Scope of the Bureau), M. Teresa Armitage (Color and Music) and George Gartlan, superintendent of music, New York Public Schools.

The Year Book is now being printed and copies may be ordered from the secretary of the Congress.

N. A. of Organists' Committee Meets

With Reginald L. McAll in the chair, the April 8 meeting of the executive committee of the National Association of Organists at headquarters, Church of the Holy Communion, four organists chosen for the August 26-30 convention in Toronto, Canada, were announced, namely, Charlotte Lockwood (New York), Warren D. Allen (California), Charles H. Pearson (Pittsburgh) and Ernest L. White (New York). President McAll will visit Toronto the end of this month in the interests of the convention, which promises to enlist the organ world of the United States and Canada.

A Console Party, with inspection and playing of the new organ at the Second Church of Christ, Scientist, New York, is set for April 23. The treasurer reports \$1,000 on hand and all bills paid. A public service, when the prize compositions will be heard, will be given next month. Lynnwood Farnam presents his concluding Bach organ recital at St. George's P. E. Church, May 13. The New Jersey Chapter will hold its rally at Long Branch, May 25, organist McCurdy giving a recital.

J. Thurston Noe gave an organ recital April 8, for the Union-Essex Chapter at Clinton Avenue Baptist Church, Newark, playing from memory the Toccata and Fugue, D minor (Bach), A minor Chorale (Franck), finale from Symphony I (Pierne), and pieces by Saint-Saëns, Callaerts, Bird, Pierne, Russell, and two of his own, a Londonderry Air and Bassanet Song. There was good attendance, and Mr. Noe's brilliant playing was much admired. Officers of the Union-Essex Chapter are Henry Hall Dumcklee, president; Miss Jane Whittemore, vice-president; Alban W. Cooper, vice-president and Russell Snively Gilbert, secretary-treasurer.

Ethelynde Smith Continues to Please

Ethelynde Smith won her usual success when she appeared in recital recently at the Bellingham Normal School in Bellingham, Wash. The school newspaper, in reporting on the soprano's appearance, spoke of "the technic and clarity of her voice" which were so well displayed, especially in Tu Espera, which was sung with that certain vivacity that characterizes the fiery Spanish dance; of her "clean enunciation," and of the talent she displayed in her American and English numbers, for the rendition of humorous selections. "Her program," the report concluded, "ended with four Songs of Youth, of which The Icicle by Bassett and There are Fairies at the Bottom of Our Garden by Lehmann, captured the hearts of her audience. As one of her encores, Miss Smith sang The False Prophet by Scott, which seemed to sum up her technic, her ability to sustain tones and the splendors of her firm, clear voice." Miss Smith was most artistically accompanied on this occasion by Edith R. Strange.

Following a recital at Marinette, Wis., before an appreciative audience, Miss Smith proceeded to St. Louis, Mo., giving four recitals within a week in St. Louis and vicinity: March 11, Webster College, Webster Groves; 13, Lindenwood College, St. Charles; 14, tenth appearance in St. Louis, and, 16, Castle Heights Military Academy at Lebanon, Tenn. Miss Smith is now on her way East, fulfilling engagements en route, and she plans to reach home (Portland, Me.) early in April.

Flesch Concludes Teaching

Carl Flesch has concluded his teaching at the Berlin Hochschule for this term and is concertizing from April 15 to the beginning of May in fifteen cities of Italy, including some concerts with the newly founded orchestra of Venice, with René-Baton as conductor. After this he retires to his home in Baden-Baden for a rest. From July 7 to August 10 he will give a pedagogical course for violin with practical demonstrations in Baden-Baden, for which already many applications have been made. In October he will go back to Berlin to resume his activities at the Hochschule and on the concert stage.

Althouse "From the Atlantic to the Pacific"

On April 4, Paul Althouse broadcast a special program from Ottawa, Canada, after which Haensel & Jones received the following telegram from the local manager anent the tenor's success: "Althouse performance tonight charmed our Canadian radio audience from the Atlantic to the Pacific. Congratulations."

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Mojica With Mendelssohn Club—Other Programs of Interest—School Activities

CHICAGO.—With a program comprising three Beethoven quartets—opus 74 in E flat, opus 135 in F and opus 18 in G—the Gordon String Quartet brought the Chicago Chamber Music Society's series at the Blackstone to a happy close on April 14. It has been unfortunate that Chicago music-lovers and chamber music devotees have showed so little interest in this splendid series in which the Chamber Music Society presented some of the best string quartets before the public today, who in turn offered music that was both novel and interesting. The majority of the programs were given by the Gordon String Quartet and these were typical of this fine Chicago ensemble group, headed by Jacques Gordon, in that they brought out much music that was new to Chicago.

This Beethoven program on April 14 drew the largest audience of the series and the Gordons gave it a performance that calls only for words of high praise. Such playing as the Gordon Quartet set forth throughout the series further assured Chicago music lovers that they have in their midst one of the finest string quartets in the country.

JULIETTE LIPPE

A former Chicagoan, Juliette Lippe, who scored heavily as a member of the German Opera Company, returned for a song recital at the Studebaker Theater on April 14.

APOLLO CLUB'S HARRISON WILD MEMORIAL

By singing Verdi's Requiem at the last concert of its fifty-seventh season, at Orchestra Hall, on April 16, the Apollo Musical Club paid solemn tribute to the memory of its late leader, Harrison M. Wild. Not only by offering the Requiem at this concert, but by achieving in it some of its finest singing in history, the Apollo Club made this a fitting memorial for one who directed its destinies for thirty years.

For this stupendous work, Conductor Edgar Nelson called in the assistance of the Sunday Evening Club Choir (of which he also is director), the Chicago Symphony Orchestra and four soloists. Could Mr. Wild have heard his pet organization on this occasion his soul would have rejoiced, for it is a long time since the Apollos have reached such a high level in their singing as on this occasion. Conductor Nelson had his forces under full control and they met his every demand with precision and enthusiasm. The audience listened in silent reverence, eager to applaud the praiseworthy efforts of the chorus, Mr. Nelson, the soloists and the Chicago Symphony. It was one of the best concerts in the annals of this prominent Chicago choral organization.

The soprano solos were admirably sung by Else Harthan Arendt, undoubtedly one of the best oratorio singers in this part of the country. Her gorgeous voice was most effectively used throughout the evening and its beauty, roundness and firmness were ever prominent.

ANDERSON-SCIONTI JOINT RECITAL

A joint piano program by Stell Anderson and Silvio Scionti, during the course of which they played solos and numbers for two pianos, at Kimball Hall, on April 17, afforded a large audience a pleasurable evening. Together

they performed Mozart's double Concerto in E flat, Casella's Puppazetti Suite and Chabrier's Espana. The pianists are experts in the art of ensemble playing, for there was unity of thought and aim, fine rhythmical display and beautiful blending of tone. In her solos Miss Anderson displayed brilliant technique, poetic insight and musical knowledge. Mr. Scionti, too, proved a pianist of exceptional ability, whose playing has authority, intelligence and is clean-cut throughout.

FLORENCE TRUMBULL'S SUMMER CLASS

Florence Trumbull will hold her summer piano class during June, July and August at her residence studio, where she expects a large class to keep her busy up to the time she will leave for a brief vacation. Miss Trumbull has had an active season, teaching and playing.

ELLEN KINSMAN MANN TO GIVE VALUABLE COURSES TO SUMMER STUDENTS

A studio tea, marked by some brilliant singing on an informal program, was given last week by Ellen Kinsman Mann in her Fine Arts Building atelier. The guests enjoyed Mrs. Mann's short talk and her criticisms of her pupils' work. These Wednesday afternoon teas are a feature of the studio program and are very helpful in presenting new singers and new material in an informal environment.

Among others on the program, Kathleen March Strain gave a stunning rendition of Parker's Victorious City from the Hora Novissima. In her short talk, Mrs. Mann spoke of the lessons to be learned by the singer from a symphony orchestra concert—the habit of good attack, of freedom of tone, of wide variety in tone color—all lessons of the utmost value to the singer in acquiring style and force of interpretation.

The summer term at Mrs. Mann's studio will begin on July 15, continuing until August 15. Many of her former summer students are planning to return for the course, which this year will have an added value to teachers and professional singers. These together with resident students who are continuing their lessons during the summer, will again make a very full schedule for this popular Chicago teacher.

JOSE MOJICA WITH MENDELSSOHN CLUB

Discarding the travesties of opera, Jose Mojica appeared in a new role in Chicago—that of concert artist, appearing as soloist with the Mendelssohn Club at its final concert, at Orchestra Hall on April 18. In the Cavatina from the Barber of Seville and two groups of songs the tenor won as much favor as he enjoys as a member of the Chicago Civic Opera. Besides possessing a beautiful lyric voice, Mojica knows how to deliver songs to the liking of his listeners and establishes from the beginning an intimate understanding with his audience. He was applauded to the echo and encores were constantly demanded. No more popular artist has ever appeared with the Mendelssohn Club.

In Troy Sanders, Mojica had an admirable accompanist—one of the best in this part of the country—whose piano playing is both artistic and sympathetic. He played the entire program without notes.

The Mendelssohns gave fine account of themselves throughout the program, particularly in Brorson's The Vast, Unnumbered Throgs, sung in memory of their late leader, Harrison M. Wild.

BUSH CONSERVATORY'S OPERA PERFORMANCE

The artistic accomplishments of the orchestra, the opera, the voice and the dancing departments of Bush Conservatory were most effectively displayed in a program at the Eighth Street Theater on April 18. The orchestra, under Richard Czerwonky's able leadership, played the Weber Freischütz Overture, besides the accompaniments in the opera scenes and the ballet, reflecting credit upon its conductor and the school through the excellence of its work.

The operatic department was well represented by Leola Aikman, Sara F. Radoff, Beatrice Beardmore, Sam Thompson and Carl Nelson, who presented the Garden scene from Gounod's Faust with telling effect; and by Marge Perry,

William O'Connor, Paul Jors and Ernest Eckerman, who accomplished fine work in the Tower Scene of Verdi's Il Trovatore. To single out one participant for excellence of performance would be unfair, as all did their best and added materially to the success of the performance.

The dancers taking part in the ballet divertissement, under the direction of Margaret Koch, included Bebe Bahcall, Frances Doge, Beatrice Hernandez, Vivien Knecht, Alyce Lockett, Jessie Tanner, Rose Metzger, Louise Grau, Hildegard Heine, Ivy Hulm, Annemarie Luhr, Marie Lundin, Elizabeth Nelson and Margaret Koch.

It was a program of which Bush Conservatory may justly feel proud and one which shows the conscientious work being done at this progressive North Side school.

CLARE OSBORNE REED PUPIL A PRIZE WINNER

Esther Cooper, a gifted young artist pupil of Claire Osborne Reed, won the fifty dollar prize offered by the Progress Club of South Bend, Ind., recently. Miss Cooper's March Winds, a piano solo, took first prize, and two other compositions of hers—With Jack and Ball and Autumn Fantasy—won second and third place in the competition. It is seldom that one carries off all the honors of a competition, which case proves Miss Cooper an unusually talented pianist and composer.

EVELYN GOETZ IN JOINT RECITAL

A very interesting debut took place at Curtis Hall in the Young American Artists Series on April 18, when Evelyn Goetz, pianist, appeared in joint recital with Helen Schiewe, soprano. In her playing Miss Goetz, a beautiful girl, showed unmistakably the excellent schooling that she has received, as her interpretations had discernment, her technique proficiency and all in all, she created a most favorable impression. The young artist received much applause at the hands of an audience that left but few seats vacant in the hall. We regretted not to have heard Miss Schiewe, the soprano; she had the good fortune of having as accompanist Isaac Van Grove.

GORDON CAMPBELL BUSY PLAYING AND TEACHING

Gordon Campbell was the accompanist for Mina Hager at her recital for the St. Cecilia Club of Grand Rapids, Mich., on April 15.

Ruth Saxton, pupil of Mr. Campbell, played two groups of piano solos on the artists' program of the Bloomington, Ill., Amateur Musical Club on March 27.

SYMPHONY CLOSING SEASON

Beethoven and Wagner shared the closing program of the Chicago Symphony's thirty-eighth season on April 19 and 20 and formed a brilliant climax to a season rich in splendid concerts. Conductor Stock had scheduled Wagner's March of Homage, Beethoven's Ninth Symphony, and selections from the third act of Wagner's Die Meistersinger. For the choral portions of the symphony he called on the services of the Chicago Singverein; Anne Burmeister, soprano; Nevada Van Der Veer, contralto; Eugene Dressler and Fred Wise, tenors, and Herbert Gould, bass.

It was a colossal program, given mightily and magnificent performance by all concerned, particularly the Chicago Symphony Orchestra and its virtuoso conductor; the demonstration at the end of the concert could have left no doubt in their minds as to the esteem in which they are held by Chicago Symphony patrons.

JEANNETTE COX.

Chicago North Shore Festival

The twenty-first music festival of the Chicago North Shore Festival Association will open with a concert on Monday evening, May 27. Five gala concerts will be given during the week—four evenings and a Saturday matinee. Distinguished artists have been engaged. A festival chorus of 600 and the entire Chicago Symphony Orchestra will be heard at all performances.

At the first concert the soloists will be Cyrena Van Gordon, contralto; Charles Marshall, tenor; Richard Bonelli, baritone, and Herbert Gould, bass. Samson and Delilah will be given in concert form with the above named soloists, assisted by a chorus of 600 singers, the A Capella Choir, and the Chicago Symphony Orchestra, with Dean Lutkin conducting.

The second concert on May 28 will have for soloists Gina Pinnera, soprano, and Efram Zimbalist, violinist. Frederick Stock will conduct the concert.

At the third concert on May 30 will appear Anna Burmeister, soprano; Marie Morissey, contralto; Tudor Davies, tenor; Herbert Gould, bass, and Josef Hofmann, pianist. One of the features will be Bach's Mass in B minor.

The fourth concert on Saturday afternoon, June 1, will present Alice Mock, soprano, and Barre Hill, baritone. A children's chorus of 1500 voices will be heard under the direction of John W. Beattie. The balance of the program will be directed by Frederick Stock. At that concert, among the features will be a performance of Meissner's Dryad's Kisses, for children's chorus.

At the last concert on Saturday evening, the conductors will be Frederick Stock and Dean Lutkin, and the soloists will be Edith Mason, soprano; Richard Bonelli, baritone, and Arne Oldberg, pianist.

Betty Tillotson Not Retiring

Owing to the rumor which has been going the rounds to the effect that Betty Tillotson, concert manager, will retire from the field, the MUSICAL COURIER has been asked to state for Miss Tillotson that there is absolutely no truth in it, and she is planning "bigger and better things" for next season.

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Bush Conservatory Summer School

The Bush Conservatory summer school catalog has been out several weeks, but only now is space available for a short review. From the well arranged booklet one gathers much interesting data regarding the various courses offered at this progressive Chicago school. Instead of the usual six weeks summer session, it is to be noted that there will be three courses—one of three weeks from June 26 to July 31, one of six weeks from June 26 to August 7 and one of ten weeks from May 22 to July 31.

Summer school features will be private instruction and normal courses in all departments—piano, voice, violin, organ, opera, school music, class music, ensemble, theory, harmony, counterpoint, composition, orchestral instruments, sight reading, band-instruments, dramatic art, expression, stagecraft, reproduction, pageantry, languages, and dancing. Other interesting features will be master repertory classes, recitals by world renowned artists, classes in orchestral conducting, audition classes, choral literature and conducting, and liturgical music.

Edgar A. Nelson is the president and director of Bush Conservatory; Edgar Brazelton, vice president, and Edward A. Schwenker, manager.

The catalog, which is well illustrated, contains also a biography of each teacher who will be on hand during the summer season.

The Bush Conservatory has its own women's and men's dormitories. Valuable information is also given regarding requirements for graduation and for partial scholarships for summer students.

Clarice Balas Pupils in Recital

Clarice Balas recently presented some of her students in recital at her Cleveland studio. Paul Wilkinson, one of her pupils, won the gold medal in the Lake Erie League of High Schools piano contest, his third medal in three years. The other participants at this recital were John Newell, Elizabeth Newell, Jennie Cushing, Florence Gernhardt, Floyd Nehrenz, Wanda Schimming, Louise Kemsies, Martha Kolar, Anne Taborsky and Ross Ettari.

At the conclusion of the program violin solos were contributed by Louisa Vaughn Jones of Paris, who received his early training from Joseph Balas, father of Miss Balas.

Genovese Highly Complimented

Nana Genovese appeared on Easter Sunday as soloist at Patterson Church of the Blessed Sacrament, singing Rosewig's First Mass and Gounod's Ave Maria. She was highly complimented and received many floral tributes. Mme. Genovese is at present coaching with the celebrated baritone, Pasquale Amato, and she expects to sing many concerts during this spring before sailing for Paris and Milan where she will appear both in opera and concert.

Barre Hill Honored by Rubinstein Club

Barre Hill has been chosen to sing at the concert to follow the White Breakfast of the Rubinstein Club at the Waldorf-Astoria, New York, on May 1. This event has

special significance since it is the last function in the famous old Waldorf, and the young American baritone of the Chicago Civic Opera Company has been personally engaged by the president of the Rubinstein Club, Mrs. William R. Chapman.

Civic Concert Service Enlisted in Chicago**Civic Opera's Audience Building Plan**

That the Chicago Civic Opera Company intends to sell out the capacity of the new house by season subscription is evidenced by the fact that the management has secured the Civic Concert Service, Inc., Dema E. Harshbarger,



DEMA E. HARSHBARGER

president, to apply its plan of audience building to the subscription sale.

The campaign will be conducted along the same lines as that of the Civic Music Association plan, now in successful operation in over one-hundred and fifty cities in the United States, and the work for the Chicago Civic Opera will be that used in the various cities by this organization. Thus, the Opera management believes that the civic portion of its name will be more greatly emphasized.

Chicago, by reason of its fine symphony orchestra and Civic Opera, has taken its place artistically as one of the foremost cities of the United States, and the spirit which has filled Orchestra Hall, will, if properly presented to the cognoscenti, do the same for the Opera.

Much importance has always been placed, and rightly so, upon the managers of artists whose business it is not only to sell them but also to so build up their reputations that they will be a marketable commodity, and the musical

world at large has revolved around this important factor of progress. With increasing competition, however, another phase of concert giving has developed in the last few years into what appears to be of increasing importance, and one which cannot help broadening the scope of musical growth in the United States, namely that of "Audience Building" which is just as necessary for the future development of musical appreciation. Just as there must be built around the worth while artist a structure of publicity and salesmanship, so it is equally necessary to develop the audience.

The particular personality who has pioneered in this field, and who has proved that "Audience Building" is absolutely essential to the furthering of musical appreciation, is Dema E. Harshbarger. This is evidenced by the well-worked plan of operation, which has been promoted for the past eight years by the corporation of which Miss Harshbarger is president.

The fact that Samuel Insull, than whom there is no more astute business man in America, believes this plan is the really successful one, is evidenced by the fact that he has arranged to apply it to the Opera Season of 1929-30. Under this plan the audience will be organized, not sold, and one of its ideals is that every season subscriber will be a part of the scheme which proposes to outline the way of promoting a good audience, and which will not only result in capacity houses but also develop one with a unity of purpose and intelligent reception.

O. O. Bottorff, one of the best organizers in the country, will take personal charge of organizing Metropolitan Chicago, under the direction of the Civic Concert Service, Inc., and this announcement makes it a foregone conclusion that those who have not had the foresight to subscribe for season tickets will be left out in the cold, so to speak, as far as opera is concerned.

An American Girl Goes Over the Top

(Continued from page 21)

good. In other songs she gave them a new little twist of humor, of drama, the flash of a new environment. In all songs she gave them as much of life and what goes with it as art can ever express."

May 4, Miss Ponselle and her party, Libbie Miller, personal representative, and Edith Prelik, her secretary and travelling companion, will sail for Europe. One must wait thereafter for news of the Covent Garden debut in Norma on May 28. However, it is not difficult to guess now what the result will be!

J. V.

Rudolph Reuter in Two-Piano Recital

On April 6 Rudolph Reuter appeared in Indianapolis, Ind., in a two-piano recital with Harold Van Horne. They played compositions by Mozart, Grieg, Ravel, Brahms and Hutcheson. Harold Van Horne has been an artist student of Mr. Reuter and recently appeared as soloist with the Chicago Symphony Orchestra.

This Season's Triumph of ROSENTHAL ON AMERICAN TOUR 1929

CHICAGO EVENING AMERICAN

ROSENTHAL VERSATILE AT PIANO, SAYS DEVRIES

By HERMAN DEVRIES

JUST to show the admiring world of his worshipful followers that he was equally at home in modern music as in the classics, Moriz Rosenthal included in his program at the Goodman Theater yesterday the Debussy "Reglets dans l'eau," Albeniz' "Orientale" and the Scriabin etude in major thirds. Besides I heard him play the two Liszt waltzes, the valse oubliée and the "Mephisto." He finished with "Carneval de Vienne," arranged by himself on themes by Johann Strauss.

I am, of course, not mentioning the encores, although one of them, the well-known arranged "minute" waltz by Chopin, in thirds, was just another hair-raising example of the Rosenthal digital dexterity triumphant.

He plays with the boundless vigor, the insistent technical brilliance, the disdain of difficulty and the sweep and swing of his earliest days. This series of three recitals has been exhilarating. We hope he does it again next season. The Goodman was packed with an enthusiastic throng.

CHICAGO DAILY TRIBUNE

By EDWARD MOORE

Without doubt he has found the secret of perpetual youth. The only change he makes from year to year is to become younger in his playing. Did any one except Rosenthal and Liszt ever play that bewildering, incredible display that Liszt made out of the old Auber opera, or if any one did, was it ever done with a tenth of the springing enthusiasm that it got yesterday? Whether Beethoven, Chopin, or whom you will, Mr. Rosenthal plays with a perfect technical equipment, a serene, poised mind, and the spirit to which a piece of fine music is always an artistic adventure. That is his secret.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Music's Last Frontier

By Frank E. Percival

Director of Music, Central State Teachers' College, Stevens Point, Wis.

The outlook upon Rural School Music is very hopeful in spite of the fact that this phase of Public School Music has made progress slowly. We have had Rural Music (not Rural School Music) since the early days of this country. It began with the "Singing School," the first organized effort of music in America. The "Singing School" was as enthusiastically received in the country districts as in the urban, continuing to flourish there even after Civil War days. As the "Singing School," which was really an adult institution, was carried on by a local leader who was neither a trained musician nor much of a leader, children received little or no music education. Nevertheless, we now have in America some inspirational rural music spots, and more are being developed.

We have in rural America about 185,000 one room schools. About one-third of America's children of school age are in the rural schools. As music has made little progress among these 8,000,000 children it might well be said that rural school music is music's last frontier.

As the rural school music situation now stands, two classifications could be artificially established in order to obtain an easy view of it. Call one "Class A," which can represent the schools situated in districts that have county music supervisors and these counties situated in a state that has a state music supervisor. Another class, and this would take in all schools not in "Class A," would be called "Class B." This "Class B" can be represented as being situated in

a county that has no music supervisor. Also this county is in a state that has no state music supervisor. Furthermore, this "Class B" may be represented by one room schools in charge of young teachers obtaining their first teaching experience. (They would have had practice teaching credit, however, in the college where they obtained their training.)

In nearly all of these schools, where any feeble attempt at all is made in music, these young teachers are doing their best to give the children music without the use of a piano or organ or talking machine, while only a few will have one of these instruments. It is with this latter class "B" that we ought to concern ourselves. The schools that can be designated as class "A" are being well organized, as everyone knows who has had the opportunity to hear them sing, or heard their glee clubs, their orchestras, their group voice and instrumental classes, and the work done in music appreciation and contests.

A cursory survey of so called class "B" schools will give us the reason also why the majority of one room schools are in this class. Their music possessions are few and the obstacles in the way of music many. Usually their obstacles can be classified as follows:

1—These schools will have: (a) a teacher who has no musical training; (b) a teacher who has a limited education; (c) a teacher who has little teaching experience; (d) a teacher who has lack of confidence.

2—The schools will also have: (a) a board with lack of funds; (b) a locality with lack of private teachers; (c) a locality with lack of interest; (d) a school with lack of equipment, such as organ, piano, talking machine, etc.; (e) a county superintendent with a lack of appreciation of the value of music.

3—Other obstacles are: (a) a school with a small enrollment; (b) a school with improper music texts; (c) a school with no music books of any kind.

As this situation is contemplated it is obvious that much can be done. One approach to better this condition, it seems to me, would be, and I offer this as a suggestion, to interest the county superintendent in a county music program. A county music program would also be of interest to the county agent, for he will be able to open up several opportunities through the 4-H Clubs and community clubs. A county music program could be advertised by talks over the radio, newspaper items of musical interest, and news of music happenings throughout the community. Parent-Teacher Associations, community orchestras and town bands will also be proper fields to work in. This county music program would embrace, for instance, a music outline for the rural teacher; a Harmonica Band in every school in the county, a rhythm band in every school, and a county chorus. Remember, music is contagious, and if we would have it "take" with the children we must expose them to it.

In approaching the music problem of the school itself, especially if we have in mind a music outline, it is to be considered that the teacher knows how to handle children. Also, she is anxious to have music in her school. She will welcome a plan if made easy for her and if it offers something that she knows how to use. Assume that if she can teach other subjects, she can teach music.

Just as the teacher is interested in having music taught in her school, so are the children. It is true that they do not come to school for a music course. At the same time they bring with them an inherent love of music. It is, therefore, incumbent upon us to place at their disposal the opportunity of hearing and knowing the great beauty of music, and be ready at all times to aid those whose musical abilities are above the average. Isn't it likewise true that whenever we give children a contact with music it soon becomes desirable to them? They would much rather, if given their choice, go into a song period than attend a class recitation in mathematics.

We have, then, these forces, the teacher's willingness and the child's natural love of music, working to help us establish music in the rural schools. If a class "B" rural music outline is to function in our rural school music situation, such an outline must be simple and very explicit. Rural music cannot be taught in the same way that urban school music is taught, for there is not the same time allotment to music and there is not time allowed for long comparisons or elaborate methods. Neither would the teacher have the background to teach from an outline requiring technical musical ability.

She recognizes, though, that Song Singing is the first aim. She ought also to be made conscious that good tone quality is the second aim. Allow her to appreciate the fact that part singing, singing tone groups, music reading, a few music essentials, such as the meaning of musical terms, are other good aims. A further conception of music can be gained by listening lessons, with talking machines and radio. The radio is providing a veritable mine of music appreciation through its educational work. It has secured the services of the best singers, great orchestras and artist performers. It is proving valuable to school music because children are taught how to discriminate between the good and the trash that comes through the air over the radio.

Very few schools are equipped with radio sets, yet that does not deter some of them. The children and the teacher are invited into homes having radio sets when there is a special program to be broadcasted.

In the outline it is well for the teacher to become acquainted with what attainments are possible, and if outlined in detail they will be better remembered. Thus:

1—A good tone quality and pitch; 2—forty to sixty songs including America, Star Spangled Banner, four Christmas hymns and two Easter hymns; 3—ability of all to recognize the key signatures; 4—ability to sing at sight, using the syllable language, a song of easy grade; 5—ability of sixty per cent of the pupils to sing acceptably a part song; 6—about twenty home songs, taught with records, such as Sailing, Sweet and Low, etc.

A plan, step by step, for teaching a song with a record should be included in the outline; an explanation of the simple process for tuning up the class; for obtaining class work acceleration through familiar song work. The importance of music reading should be explained, together with showing an easy process which could begin with simple tone groups written on the blackboard, supplemented with flash cards and scale ladder; how to beat the measure; how the syllables can be made automatic more or less; how to enable the children to acquire a grasp of the syllable language through the use of syllables as a second stanza to a simple song; how the song work should be fitted to the different ages of the children and best suited in a mixed grade.

Teacher and pupils alike will learn to recognize the key signatures if they are placed on the board in a permanent place, for "seeing is believing."

Young and old alike enjoy singing rounds, and if used frequently both the instructor and pupils acquire a sense of part singing.

Elementary written work in making symbols such as the clef, sharps, flats, notes, etc., at the board or at their seats, is not beyond the average ability of the school child. They will later enjoy copying a simple melody and this leads into the work of written dictation. This work correlates with writing and drawing and it is no more difficult for a child to draw music symbols than it is to draw a house, a duck, or a horse.

It would help the teacher greatly if in the outline a monthly distribution of the music were outlined as follows:

First month—1. Patriotic Songs (America and the Star Spangled Banner memorized and all in the room singing); 2. Community Songs (all the room singing), Sailing, Sweet and Low, etc., with piano accompaniment or taught by record (America, Star Spangled Banner and other patriotic songs are to be had with records); 3. Rounds (Row, Row, Row Your Boat, Lovely Evening, and others from Twice 55 Community Song Book or Golden Song Book); 4. Rote Songs (Primary songs for the younger children. All in the room singing. The older children helping the younger); 5. Matching Tones (Use syllable "Loo" for C, third space. Practice this and other tones until all can sing in unison, etc.); 6. Song Acceleration—begin the music period with familiar songs. Likewise the rest of the months showing the distribution of music work throughout the year should follow in detail.

A daily lesson should also be offered in the outline showing the distribution of music work each day. It would vary in different schools, and yet could be adjusted to conform to the particular school using the outline. Not as much work could be covered the first month as the second month, but as the work progressed each month the teacher would be enabled to cover all phases by January. For instance:

First month. 1. Familiar Songs, three minutes; 2. new songs and rounds, ten minutes; 3. voice work and matching tones, two minutes; and so on each month with a like progression.

It might be necessary also to show a distribution of the music work each day. It may be assumed that fifteen minutes would be the music allotment on Monday, perhaps ten minutes on Tuesday, and the time varying each week day. A like schedule would help in assigning certain days for written work, harmonica, band, etc. Monday then would schedule thus:

Monday (Fifteen minutes allotted)—Community and patriotic songs, four minutes; new song work, six minutes; written work, four minutes; familiar songs, one minute.

Tuesday would be Harmonica Band Day, and so on throughout the week.

A music outline, after becoming established, would be more or less permanent in the school. A song list for uniform county song work could be distributed from the county superintendent's office each year. The records belonging to the school could be obtained through the school boards or they could be obtained from the circulation library in the county superintendent's office.

In Portage County, Wisconsin, a county music program has a fair start as suggested above. Every school in the county has a music outline which originated with Central

Are Supervisors Attempting Too Much?

The essentials of vocal music in the public schools are four in number, as follows: (a) Musical Conceptions, or Musical Impressions through the singing of beautiful songs; (b) Voice Training through imitation and suggestion; (c) Music Reading, which involves a knowledge of the elementary science of music, and (d) Musical Interpretation through a thorough familiarity with the first three essentials mentioned.

Some supervisors attempt to teach (in addition to the foregoing) Musical History, Biography, Elementary Form, and, in addition to these, the hardy perennial Music Appreciation. How is all of this accomplished? Well, it isn't. Moreover, such a program on anything like the present time allotment is impossible.

Eight distinctly different phases of musical art. And, incidentally, we are saying nothing about the so-called "toy symphony" which is so dear to the heart of many a "smatterer" in school music.

There are five school days in a school week. In most schools the time allotment for music is, minimum, sixty minutes a week, and, maximum, ninety minutes a week. Rarely is it possible to secure more time without a verbal duel with a principal who also believes there are other subjects in the school besides music. How then, in the name of common sense, is it likely that in a mere hour and a half each week, scattered over five days, more than a very few of the subjects alluded to can be properly taught? If any adult student, in a reputable institution, attempted to master even one of these subjects in an hour and a half each week he could not stay in his class. The music teaching of today lacks thoroughness and simply because supervisors are trying to accomplish too much.

America is in a hurry because of the age in which we are living. The automobile—forty, fifty, sixty miles an hour; the aeroplane—any speed up to two hundred miles an hour; and we are also in too much of a hurry with music education for children.

The supervisor who teaches the children to read with power, sing and have a love for music has done a big job. On such a foundation it is possible to develop a superstructure of art and music appreciation that is worthy of the name.

We end as we began—with the query—"Are supervisors attempting too much?"

DIPLOMAS

— ONE OR A THOUSAND —
Illustrated Circular Sent on Request
AMES and ROLLINSON, 206 Broadway, New York City

MUSIC IN THE SCHOOLS AND COLLEGES

State Teachers' College, Stevens Point (Portage County). The County Superintendent, Marion Bannach, is sponsoring it, assisted by the county supervisors. Later on, aid will be given those schools that need it by students of the college earning practice credit. This work, begun in Rhythm Bands, will be given to all schools, and this too is to be aided by the music department of the College. The Harmonica Band work was initiated also from the college and received its impetus directly by J. W. McLain of Chicago, a harmonica specialist, who began by organizing a group of fifty rural teachers and giving them their first instructions. The county chorus, consisting of about sixty pupils, started this fall and several schools are now working on the music for a combined chorus concert to be given soon before the annual meeting of the county boards of education. Their music consists of patriotic songs and part songs. A time has been arranged to bring them all together for rehearsals at the College. The contest is a yearly affair in Portage County at commencement. Every rural school sends a group of singers ranging in numbers from four to ten pupils to the preliminary district contests. The winners of each district go to the County Contest and commencement exercises held at the College, at which time also each district is represented by a declamatory number and a music number. The contest has become quite a permanent affair because the schools recognize the value of comparison. Another noticeable result is the raising of the standards of music generally.

In some of the schools the Rhythm Bands and the Harmonica Bands are combined. In many of the schools the above combination is being encouraged to use with the singing, selecting such songs as Sailing, and others. This combination work is having far reaching results. The contact thus made is awakening the natural love of the child for music and they are literally begging for more music. Many of the schools are buying song books that did not have them before. Others are buying records with song recording for song work and other material. One of the very good results attained from initiating a county music program is that several schools in the county are learning to read music, doing a good job at following up the work in the music outline where before the only music in the school was a few minutes during the opening exercises on the first day of the week.

The General Problem in High School Music

A great deal of publicity has been given to the teaching of music in high schools throughout the country, but unfortunately some of it has been misleading. The public is interested in spectacular things; the unusual is what it wants, not the practical or regular thing. For this reason any publicity given to education is given largely along experimental and spectacular lines, in many cases before this experimental education has really been tried out.

The spectacular feature about high school instruction is the orchestra. A great deal of good work has been done in this line, and a great deal will continue to be done. There is no doubt that the orchestra is a most valuable aid to school spirit as well as to the education of the masses in music. All over the United States amateur orchestras are being formed and developed and are gaining as much popularity (in many cases more) as the big professional symphony orchestras in the large communities. The high school band is enjoying the same degree of popularity, only perhaps not on such an artistic plane. The high school chorus on the other hand, being less spectacular, is being used by certain people to force the spectacular in an attempt to perform music which is away beyond the capacity of school children. After all, the chorus is only a segregated group representing the high school, and it does not show in any particular what is being done in the matter of general music education. It never proved anything but the energy, often misdirected, of the teacher in charge.

As long as we follow this type of instruction we shall have the same result in music that we have had in athletics. We find twenty-five on a football team getting the benefits (?), or whatever else they call it, of this type of exercise, and twenty-five hundred pale-faces cheering. All the exercise they ever get out of it is a bad case of laryngitis, and yet it is all called athletics. The development in physical education was so far behind the times that it became necessary in certain States to adopt compulsory physical education laws. So far they have not had to do this in music. But if a real investigation were made it might soon be determined

that general education in music in the average high school throughout the United States is as bad as it is in physical education—if not worse.

GENERAL COURSE OF STUDY

There are very few school systems in the United States which require music in the high schools. For the most part it is an elective subject. Statistics show that for every one hundred pupils, about twenty-five elect music. This is due probably to an unfortunate condition which exists in the elementary school. Children are driven to study music under conditions which are absolutely distasteful to them. The moment they get to high school where it is not required, they drop it. There must be a way to make music in the elementary grades attractive so that the children would really like to study it. It evidently has not been found for the great mass. Perhaps it never will be found, but a reduction of music to an appreciation of what is taking place today through the phonograph, the radio, the motion picture theaters, etc., will tend to enliven the interest in music, and not handicap it as theoretical study always did and always will. The common pedagogical error made by many advocates of school music, that children love music so much more when they are expert sight readers, has been disproved more than once, and yet people go on stressing this side of the work and giving so little thought to the great big problem of education of the masses to a proper understanding of what music means. In many of the large cities music is a required subject in high school for two years. All that this means, however, is that pupils are required to take music one period a week for two years, and in that period they are supposed to get an understanding of chorus singing, reading of music, and music appreciation—all tending toward a better understanding of music in general. But with the many demands made upon a student in high school in the matter of a prepared subject he naturally gives little attention to the preparation of any music, because he is not required to do so. In the third and fourth years of an academic course he elects such subjects as elementary theory, harmony, ear training, etc., and usually does it with the idea of receiving credit toward graduation. This is a very creditable thing for the pupil to do, but there are not enough pupils doing it.

Whenever there is a lack of organized effort on the part of the school authorities to the dignified treatment of a subject then little can be expected from the pupil. Wherever the principal of the high school faculty takes a live interest in the subject, then the pupil responds with the same degree of sincerity, and the general singing is of a higher quality. There is a great need for a review of this problem of mass instruction in high school music. It is not sufficient to give pupils a textbook and have them sing. There must be something bigger behind this, and that something is very definite. It means an understanding of music, of the past and present, which will help them to a better knowledge, and a fuller appreciation of the music which they hear all around them, whether it be the opera, the symphony, the classical, the unclassical jazz, or what not.

We do not believe that it would be a wise thing to force high school pupils to become devotees of the concert hall, largely for the reason that certain artists do not understand the problem of the young mind and persist in giving programs which are entirely upside down from all angles of practical intelligence. It is not this type of music we want children to understand. There is plenty of room for the higher form of the more popular type of good music, but unfortunately it has never been allowed to spread itself, due to the fact that the people guiding the destinies of music fear that this music is too commonplace. Any field of music composition that has in it such names as Offenbach, Johann Strauss, Arthur Sullivan, Victor Herbert, and a host of others, is good enough for a group of non-music understanding high school pupils. Thousands of interesting songs have been written and will be written for high school pupils to enjoy.

General Notes

Kansas

Sterling.—The Sterling College Girls' Glee Club has just finished a 1500 mile tour through Colorado and Kansas. The club sang in fourteen leading towns, and broadcasted a matinee program from KOA on March 26. Milton F. Rehg, Dean of Music, is director of the club.

Iowa

Fort Dodge.—The combined glee clubs of the Fort Dodge High School have just given a performance of Gilbert and Sullivan's Pinafore, which was successfully presented under the joint direction of Lucile Corey and E. S. Cortright.

Minnesota

Northfield.—The music lovers at St. Olaf College, and that means the large gymnasium filled with the entire group of faculty and students, were afforded a great musical experience when Alexander Brailowsky gave a recital as a regular number on the college concert course, March 11. His program was the Scarlatti-Tausig Prelude and Caprice, the Beethoven Appassionata to the Hungarian Rhapsodie No. 6. Mr. Brailowsky's Chopin group brought demands for more Chopin, to which the artist generously responded.

The St. Olaf College Choir, F. Melius Christiansen, director, recently returned from a successful concert tour which included twenty-three concerts in the principal cities of the middlewest and east. Prof. P. G. Schmidt, manager, is now in the south arranging for next winter's tour which will probably extend to points in Florida.

The members of the faculty and of the choir were guests of Mrs. Carlyle Scott at the concert given by Maria Jeritza in Minneapolis, recently. A special train was chartered for the group.

New Jersey

East Orange.—On March 19 there was presented in the East Orange High School a musical program by the All-High School Orchestra of the Oranges and Maplewood

Music Educators of Note

DR. J. LEWIS BROWNE,

Director of Music in the Chicago Public Schools, was born in London, England, and educated in the United States and Europe. As a composer he has written the opera, *La Corsicana*, receiving mention in Songos Concorso, Milan, the judges being Massenet, Humperdinck, Toscanini, and Hamerik. Dr. Browne's published works include masses, motets, part-songs, items for organ, piano, orchestra, more than sixty songs, etc. He has also written other compositions in many of the various forms. Dr. Browne has conducted symphonic and choral works and various festivals, including Atlanta, Ga., and the Wanamaker events in Philadelphia.



For years he has been a teacher in leading conservatories, and at Notre Dame University. As a concert organist he has toured extensively in America and abroad. He is a distinguished member of the Royal Philharmonic Academy, Rome, and designed the great organ in Medinah (Shriners) Temple, Chicago, where he has also conducted concerts.

Dr. Browne has been engaged in educational work for twenty years, in different schools and colleges. He is a past dean (three years) of the Chicago chapter of the American Guild of Organists. He transcribed the Sponsus (Liturgical play of the Tenth Century) for the University of Chicago and produced it there; he has also lectured there. He is quoted as an authority by Prof. John Matthews Manly in his "More Light on Chaucer."

(109 pieces) and the All High School Symphonic Band (83 pieces) in connection with a program undertaken by the Chamber of Commerce, featuring the subject, Know Your Own Community.

The boys and girls of high school age presented a difficult program in a fine manner.

North Carolina

Louisburg.—Mary Cranmer, pianist, pupil of Harriet May Crenshaw, head of the piano department of Louisburg College, Louisburg, N. C., was the winner in the junior piano contest, Class D, sponsored by the State Federation of Music Clubs in Raleigh, N. C. Miss Cranmer was scheduled to play in Asheville at the State Junior Contest during the meeting of the State Federation of Music Clubs.

Ohio

Frankfort.—The operetta, under the Stars and Stripes, was given in the high school auditorium. The presentation was well received by a large audience. Other musical numbers included solos and duets and a chorus composed of pupils from all the grades. Under the direction of Etta F. Mowery, supervisor, the production was the most elaborate ever undertaken by the school. It was a decided success and Miss Mowery deserves credit for the able manner in which it was presented.

NEW TEACHING MATERIAL

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Orchestral Works

All Star Orchestra Folio. This is a means for tuneful recreation, seemingly intended for school orchestras, but lacking in the essential qualities of children's music, as it appears to be adult music "simplified" to make it playable by children.

Recreation Orchestra Folio. These are tuneful, wholesome, easy, popular pieces making no claims to artistic distinction; useful perhaps for recreational playing.

(G. Schirmer, Inc., New York)

Elementary Orchestra Series, by Rebmann-Clark. This series is designed to present material of musical value to the elementary orchestra. Full score.

(Silver, Burdett & Company, New York)

Sinfonietta, by Schubert. A delightful, simple, effective arrangement of one of the three violin sonatas published as opus 137.

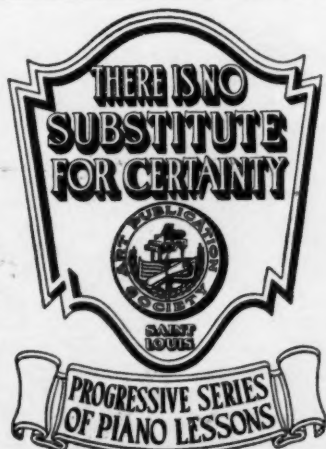
(H. J. Fitz-Simons, Chicago, Ill.)

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Artists Everywhere

(Continued from page 22)

gagement when en route to New York after singing in the Maritime Provinces with a quartet, the soprano and baritone of which were Mary Craig and Henri Scott.

Grace Marcella Liddane, soprano and vocal teacher, now established in Amsterdam, N. Y., came to the metropolis Palm Sunday, Good Friday and Easter Sunday, to sing at the Church of Our Lady of Sorrows. The Brahms Quartet (mixed voices) appeared Easter Monday at the K. of C. concert, and several times over radio WGN within a fortnight; the quartet is having fine success. At a Lenten drama in Amsterdam, Miss Liddane had a prominent part, the quartet also winning honors.

Beatrice MacCue, contralto, recently sang a group of Oriental songs by Rimsky-Korsakoff and numbers by Harriet Ware and May Brahe before the New York Panhellenic Club. She was in excellent voice and was enthusiastically received by an appreciative audience.

Adele Margulies announces that three artist pupils will give recitals at her studio, namely, Ruth Carter, from Houston, Tex.; Maisie Chance, who will repeat her program in Philadelphia, and Mary Binney Montgomery, who will also appear at The Three Arts Club, New York.

Barbara Maurel, mezzo-soprano, appeared before the Friday Afternoon Club in Worcester, Mass., on April 12.

Nathan Milstein's manager in New York, Concert Management Arthur Judson, has received the following enthusiastic letter from Havana from one of many who were impressed with the young violinist's playing: "We have just had the opportunity of hearing Nathan Milstein, the young Russian violinist, for the first time in Havana. His concerts here have had the most extraordinary success; in fact, I do not think any other great artist has ever received a more unanimous and warm reception."

Clegg Monroe, baritone, artist-pupil of Marie De Kyzer, has been chosen as baritone soloist of the Second Congregational Church of Greenwich, Conn. Mr. Monroe appeared as soloist with the Kosmos Club of Brooklyn at the Roosevelt Hotel, New York, April 16, and with the University Women's Glee Club at Town Hall May 1. He sails on the Tuscania, June 14, for Europe, where he will appear in opera. He will return to New York September 1 to continue work and study.

Mary Miller Mount, pianist-accompanist, includes the following Philadelphia appearances among her recent and forthcoming engagements: April 7, Benjamin Franklin Hotel; 11, accompanist for Henry Gurney; 20, private musicale; 24, Academy of Music Foyer, assisting Jeno de Donath; 29, accompanist for Mae Mackie, and also concerts on April 14, 21, 22 and May 14. On April 15 Mrs. Mount played in Malvern, Pa.; on April 17 she was heard in a two-piano recital with Elizabeth Gest in Norristown, and on April 25 she appeared in Frankford, Pa. Other engagements include May 2, Logan, Pa.; 3, Collingswood, N. J.; 7, Norristown, Pa.; 18 and 25, Atlantic City, N. J., and July 7, Avalon, N. J.

N. Lindsay Norden presented music by negro composers at one of the recent Sunday evening musical services at the First Presbyterian Church in Germantown, Philadelphia, of which he is organist and musical director.

May Peterson appeared in recital at Abilene, Texas, on March 15 and "delighted an audience of more than 1200" to quote the headline in the Abilene Morning News. It was the soprano's second appearance in Abilene.

Gina Pinnera sang in Hattiesburg, Miss., on April 2, and the following letter from the local manager describes the success of the event: "I am happy to report that Gina Pinnera more than lived up to her wonderful press notices. Without a doubt she possesses the most beautiful dramatic soprano voice heard in a long time. To sing the two difficult arias, Pace, Pace, mio Dio and Ernani, Involami, with such ease is most remarkable. She was called back again and again, and responded graciously. I wish to thank you for bringing her to our attention."

Walter Plock, baritone, recently was soloist at a Sunday afternoon service at the Church of the New Jerusalem, in Brooklyn Heights. Ernest White was guest organist on that occasion, and so impressed was he with the work of the baritone that he engaged him as soloist for the vesper services at his church, St. George's, Flushing, L. I., on the following Sunday.

The Pro Arte String Quartet, after completing its solidly booked six weeks' tour of the United States and Canada, sailed on the Leviathan for Belgium. The quartet will return again next January for another tour, many of the engagements for which are already booked.

Helene Romanoff presented a score of young singers in solos, duets and trios at her April 21 New York recital. Anna Robenne, Fredo Watman, Natalie Arissinioff, Helene Josias and others appearing.

E. Robert Schmitz returned from his short European tour on the Ile de France, March 26. While on the other side he played in France, Holland and Italy, but was forced to abbreviate his usual season in order to return for late spring engagements here, and for his summer master session in Denver, Colo., which, owing to the request from a very large number who will attend the session, is starting earlier than usual.

Henry F. Seibert, official organist of the Town Hall, New York, played the last recital of the season there on March 29, in conjunction with a lecture by William Lyon Phelps, when the hall was filled to capacity, with people seated on the stage. He played request numbers by Handel, Wagner, Stoughton, Fletcher and Yon, and was accorded an ovation. Robert Erskine Ely, director of Town Hall, led Mr. Seibert to the stage and said: "This marks the conclusion of the first season of organ recitals here at Town Hall, played by you as our Official Organist. We are highly delighted with your work, for you are a man who knows how, and in addition you enter into your work with heart and soul. That is the man for me. We look forward to your return next season."

Virginia Snyder, pianist, included the following among her March engagements: March 3, radio broadcast over WLIT, Philadelphia; 10, assisting with piano illustrations at a lecture on Polish music given at Unitarian Chapel by Edmund Zygmant; 14, an appearance with the Phillips-Jenkins Quartet, at the Purchasing Agents' banquet at the Bellevue-Stratford Hotel; 15, accompanist and piano solo-

ist in joint recital with Marie Stone Langston, contralto, at Northminster Church; 18, joint recital with Mrs. Langston at the Wynnefield Women's Club, Wynnefield, Pa.; 19, with the Phillips-Jenkins Quartet before the Matinee Musical Club of Philadelphia, at the Bellevue-Stratford Hotel; 20, musicale and tea for the Delaware County Hospital, and 21, Sherwood Women's Club luncheon at the Bellevue-Stratford.

Henrietta Speke-Seeley gave two musical afternoons with her vocal pupils, viz., Schubert and folk songs, with her own explanatory remarks, which added greatly to their success. One of her leading pupils sang the solos in Gallia and Stabat Mater at the Church of the Epiphany. Miss Campbell sang contralto solos in Stabat Mater, Church of the Advocate, being also specially engaged for Good Friday and Easter services at St. John's Church. Two others were simultaneously engaged in uptown churches. The St. Cecilia Club gave a concert in Rev. Dr. Buffa's church, with another coming May 2.

Robert Steel, who, with Mrs. Steel, has been spending the winter in Heidelberg, Germany, is meeting with success in opera there. The baritone has contracted to sing lyric Italian roles in Wiesbaden next year.

Charles Stratton recently appeared as tenor soloist in the Beethoven Ninth Symphony with the Boston Symphony Orchestra, Koussevitzky conducting. Of Mr. Stratton's part in this performance, the Boston Post noted that he in particular was successful with the treatment of his solo in the March-like section, wherein he caught admirably the note of exultation.

Sidney Sukoienig gave a piano recital at the New York Institute for the Blind, Pelham Parkway, April 9, playing works by Bach, Mozart, Beethoven, Brahms, Chopin, and Liszt.

Phradie Wells, soprano of the Metropolitan Opera Company, has been engaged for the third consecutive season for a tour through Colorado and the West during July and August.

Lew White, American concert organist, chief organist of the Roxy Theater and exclusive National Broadcasting artist, gave a delightful program on April 19 for the dedication of the new organ at the St. James M. E. Church at Kingston, N. Y. Mr. White was assisted by Adelaide De-Loa, contralto.

William Arkwell Heads Voice Department

William Arkwell, baritone, and well known as a teacher of voice, repertoire and interpretation, is now head of the voice department of the Belgian Conservatory of Music in Brooklyn, N. Y. This school is under the direction of Ovide Musin, who has been a prominent figure in music for many years. Under the able direction of Mr. Arkwell, the voice department of the school will undoubtedly be one of the finest to be found in Greater New York.

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Edith Nichols to Hold Master Classes

Edith Nichols, soprano, exponent of Lilli Lehmann will hold master classes to expound the vocal principals of Mme. Lehmann. The first class will start on May 6 at her New



EDITH NICHOLS

York studio and conclude on June 7. The second series will extend from June 17 to July 19.

Recently she gave a song recital of Italian, French and English compositions in the auditorium of the Montefiore Hospital. Miss Nichols was recently heard under the auspices of the New York Tuberculosis and Health Association at the County Sanitarium at Bedford Hills, Westchester County, New York, and also appeared at the Sea View Hospital, Staten Island.

Crawford Music Corporation Announcements

The Crawford Music Corporation is releasing four new saxophone solos by Andy Sannella, which are entitled Mis-

tinguette, Valse Felice, Grins and Giggles, and Leap Frog. Mr. Sannella is often heard over the air, featuring these numbers. Another number of interest is a trumpet solo, entitled Sweet and Hot.

The Crawford Music Corporation announces that it has acquired the selling rights of the DeSylva, Brown Henderson popular song hits, arranged in folio form for saxophone with piano accompaniment, and tenor banjo with piano accompaniment.

Madge Daniell Artists Busy

Lucy Lord, soprano, was soloist at the banquet for the Treasurers of America, given at the Hudson Theater on March 17, a brilliant affair; all theater treasurers are members. She also was heard on March 14 over WEA and WABC on April 3.

Anne Pritchard, who has been singing and dancing with Ben Bernie's Orchestra at the 81st Street Theater and closed that engagement recently, on April 8 opened in her own new act at the Audubon Theater and in this she sings some beautiful songs written for her.

Harold Hennessey, tenor, is meeting with much success on his tour with the Three Musketeers in vaudeville, and writes from Tulsa, Okla., where he appeared at the Majestic Theater, that he had to broadcast for club members and received warm praise for his "fine control of voice." He writes Miss Daniell that he is anxious to get back to work with her and will return about July 1 for summer study. Miss Daniell is his only teacher and possesses a photograph on which he wrote that she "could make a crow sing."

Eddie Pritchard recently appeared at the State Theater, Jersey City, and Walter Turnbull, baritone, was the soloist on Palm and Easter Sundays at the Reformed Church of High Bridge. Good Friday he sang the Crucifixion by Stainer. Muriel McAdie was soloist on Easter Sunday at the same church, singing I know that My Redeemer Liveth, from Handel's Messiah, at the morning service, and in the evening rendered Light, by John Prindle Scott.

Lucille Arnold, soprano, was the soloist at St. James Episcopal Church at Elmhurst, L. I., on Easter. She has been engaged for another year, this being her sixth at the same church. All these pupils have been trained by Madge Daniell and have had no other teacher. Edwina Sievert, seventeen-year-old pupil, was soloist for Helping Hand, an entertainment given at Weehawken, N. J. She has been with Miss Daniell for only a few months and has a beautiful voice with a fine high C.

Maaskoff Scores in Prague

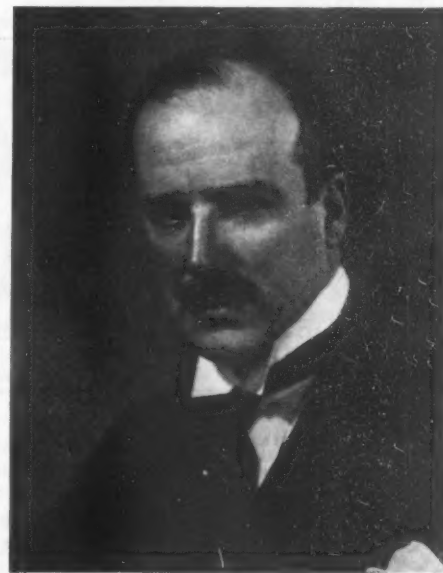
Anton Maaskoff, at present touring in Central Europe, recently played at Prague and scored a great success. He was immediately invited to appear next season with the Prague Philharmonic Orchestra.

Mr. Maaskoff, who has important engagements to fulfil in Vienna, Graz, Budapest, and Switzerland, was scheduled to reappear in Paris on April 12, with the Lamoureux Orchestra (directed by Albert Wolff), playing the Bach concerto in A minor, the Beethoven concerto, and Bruch's Scotch Fantasy.

Graveure on European Tour

Louis Graveure is at present on a three months' opera and concert tour of Europe.

Previous to his appearance in recital in Hamburg, he was heralded by such superlative praises, that the critics declared



© Nicholas Murray

LOUIS GRAVEURE

themselves as attending his concert in a skeptical frame of mind. Thereafter, however, they admitted that what they heard far exceeded their expectations. After noting the "lyric quality," the "beauty" and the "nobility" of his voice, as well as the "line and poise of an unerring musical intellect," the press stated, "In naturalness of phrasing and logic of musical structure, Graveure is unique among the knights of the tenor-clef. His is an art that does not appeal so much to the masses as to those that really understand and know how to appreciate the highest and most enduring in music." Following a later appearance in opera, as Don Jose in Carmen, the critic said, "It goes without saying that his matchless vocal art, already detailed, is shown to full advantage on the operatic stage."

Mr. Graveure's operatic appearances while abroad also will include performances of Faust, La Boheme and Tosca, not only in Hamburg, but in Berlin, Budapest and other leading music centers.

This Season's Triumph of

ROSENTHAL

ON AMERICAN TOUR 1929

CHICAGO DAILY JOURNAL

By EUGENE STINSON

Like mountains which cling to the eye from a distance, Mr. Rosenthal appears to be of the present generation, while in reality he belongs to the close of the great Liszt era. In a sense, indeed, Mr. Rosenthal represents the romantic school of gigantic skill, without any living equal.

While he has not the fathomless discontent which marks the Byronic style of virtuosity, such as it lingers for us in the pages of musical history, yet he has the sardonic quality without which fabulous technic is practically worthless save as a scientific study of what the invention of the piano was able to do for human muscles and the co-ordinating nervous system of the spinal cord. Of all those pianists whose greatness of playing harks back to the prodigious canons of the past in a degree equivalent to Mr. Rosenthal's, he is, nevertheless, the only one whose music preserves the rich and juicy flavor of an incomparable individuality.

IN AMERICA
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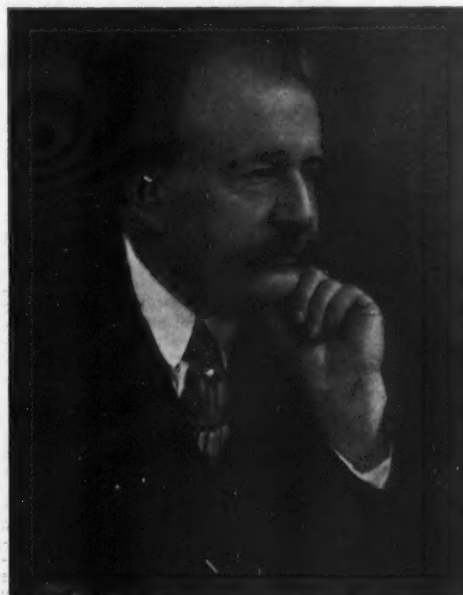


Photo by Mishkin

CHICAGO DAILY TRIBUNE

Piano Wizard Delights Critic During Sunday Concert's Program

By EDWARD MOORE

If ever there was an astonishing person at the piano it is Moriz Rosenthal. The manner in which he ended his recital, the last of his series, at the Goodman yesterday afternoon was one of his wonders. His final number, his own "Carneval de Vienne," was one of those startling, breath-taking exhibitions that he alone gives, a work where one melody, two melodies, three melodies—it is all the same to him—move at the same time, and all of them surrounded by glitter, fireworks, crashing thunders, trumpet blasts.

Then, when he had finished making magic, and when you were beginning to catch your breath and wonder if the piano would ever again have anything new or interesting to say, he came back at the stormy and continuous insistence of the audience and played again. This time it was Chopin's song, "My Joy," transcribed by Liszt with an admixture of Rosenthal, and it was all delicate, spiderweb traceries and lacework and quite as wonderful as the other. Mr. Rosenthal says that he was a pupil of Liszt, but when he plays he is the youngest of all virtuosos. Pianistically, he is about thirty years old, just in the flush of recent maturity.

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Sevitzky's Success with Simfonieta in New York

Fabien Sevitzky founded his string orchestra, which he called the Philadelphia Chamber String Simfonieta, four years ago. He gave his first concert with such success that Simfonieta has since been presented in many different cities, including Washington; Lynchburg, Norfolk and Richmond, Va.; Rocky Mount and Columbia, S. C.; Bridgeport, Conn.; Chambersburg, Pa., and Haddonfield, N. J. Last year he broadcasted three concerts for the Aeolian Company in New York.

For three years Simfonieta has given its own annual series of three concerts in Philadelphia, and has made an



FABIEN SEVITZKY

annual appearance for the past four years with the Chamber Music Association and the Penn Athletic Club, being, it is understood, the only organization to have appeared three years in succession with the Penn Athletic Club.

Simfonieta has presented a long list of new music in the United States. During the last three years it played thirty-three works new to this country, including those of Vivaldi, Handel, Mozart, Sibelius, Alaleona; Szostakovicz, Pilati, McCollin and Dubensky.

Previous to the recent New York concert, Simfonieta played thirty-eight concerts. It also made Victor records. The newspapers everywhere referred to Simfonieta as an organization of great importance in the chamber music field and also to its founder and conductor, Fabien Sevitzky, as deserving great credit. The concert at Town Hall on March 26 was the organization's first appearance in New York, the critics at that time acclaiming Mr. Sevitzky's conductorship.

Mr. Sevitzky was born in Russia and received his musical education at Petrograd Conservatory. Afterward he was soloist in the Imperial Theater in Moscow, and also in the Warsaw State Opera and Philharmonic. In 1923 he came to the United States, and immediately upon his arrival was engaged by Stokowski for the Philadelphia Orchestra. In the summer of that year Mr. Sevitzky made a concert tour in Mexico as a double bass soloist with tremendous success, the Mexican press calling him "Casals of the double bass." Each year Mr. Sevitzky also has given his double bass recital in Philadelphia, being termed there "the worthy successor of the great Bottesini."

In 1927 Mr. Sevitzky conducted Eugene Onegin, by Tchaikowsky, with the Philadelphia Grand Opera Company, said to be the first presentation in Philadelphia of a Russian opera by an American company. Following this performance, local critics acclaimed Sevitzky as an opera conductor. In 1928 he conducted The Demon by Rubenstein, the press declaring that he made from this old music a symphony performance. Last summer Mr. Sevitzky conducted in Warsaw, Poland, presenting two symphony concerts with the Warsaw Philharmonic Orchestra, the programs including the Brahms C minor symphony and the Tchaikowsky Pathetic Symphony.

After the recent Simfonieta concert in New York, Olin Downes said in the New York Times, "Sevitzky showed sound knowledge of his task, command of his forces, and enthusiasm for his task"; W. J. Henderson stated in the Sun, "his performance of Verklarte (Nacht) was captivating in its beauty of tone and finish, with warm and communicative interpretation," and F. D. Perkins reiterated in the Herald Tribune, "Mr. Sevitzky proved an able conductor, able to evoke a performance of fine shading and considerable expression." According to Irving Weil, of the Evening Journal, he showed himself to be remarkably capable as a conductor, with a good deal of a flair for sane and trenchant interpretation of music. Leonard Liebbling noted in the American that he made the lines of interpretation distinct and dignified, and Herbert Peyser in the Telegram called attention to "his earnest and graceful leadership, with taste, delicacy and a blithely classic spirit." "Mr. Sevitzky conducted the music with finish and taste; skill and brio characterized this event," said Oscar Thompson in

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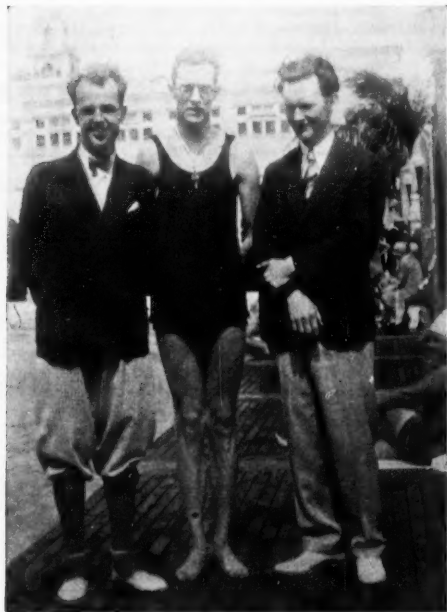
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the Evening Post, and according to Richard L. Stokes in the Evening World, "Fabien Sevitzyk proved himself an interpreter of distinct taste and nicety." In the World the offerings of Mr. Sevitzyk and his men were referred to as "music of such perfection that one will remember joyously in seasons to come."

New Laurels for Charles King

During Marion Talley's recent successful concert tour of the South, Charles King, her accompanist, received a goodly share of praise from the critics. The St. Petersburg Times referred to him as the best accompanist heard there in many a day, adding that he was not only a perfect assistant, but a brilliant performer.

"Charles King created a beautiful setting for the singer," said the Havana Morning Post, while the Miami Herald noted that, although his accompaniment never obtruded on



CHARLES KING, (right), who is here pictured with Weyland Echols, tenor, and L. J. Fitzgerald, of Concert Management George Engles, at the swimming pool, in Palm Beach.

singer or violinist (Mr. Zoellner), he added color to the offerings and a substantial and sensitive background of tone. And the Tampa Tribune added still further praise by declaring, "a laurel should be flung to Charles King, who upheld the standard of the evening with consistently excellent playing."

National Opera Club Matinee

The Sunken Bell, opera by Respighi, was presented in an opera lecture by Electa Gifford, at the April 11 meeting of the National Opera Club, Baroness von Klenner, president, at the Waldorf-Astoria hotel.

Miss Gifford gave the story of the opera, and sang with pleasant voice, Corinne Homer playing the piano score. Soprano solos were rendered by Antoinetta Consoli, youngest artist of the Chicago Civic Opera Company, including Puccini and Bizet arias, also Leila Troland's Love's Vision, a song of decided melodiousness, the composer accompanying. Edouard Grobe, prize-winning tenor at the National Opera Club's recent contest, was heard in songs by Browning and Wood, also an aria from Rigoletto, accompanied by Miss Unfried; he has an important place with Ziegfeld.

Mrs. E. D. Cahill gave a talk about the Little Theater Opera Company, calling attention to the performances of The Chocolate Soldier (Straus), from April 22 to April 27, at the Heckscher Theater, New York. Of course the announcements by president von Klenner were interesting; she read a telegram from Grace Lee Swacker of St. Louis, which conveyed greetings and congratulations "on her wonderful accomplishments." She announced that the club would meet next season in the fine hall of the big American Women's Club (the so-called Anne Morgan Building); called attention to the various club belongings which decorated the hall, including the marble bust of herself, the club banner, etc.; named May 9 as the day of the club luncheon, and noted the splendid luncheon which was given her and the board (preceding this meeting) by Susan Hawley Davis, vice-president of the club. As to the guests of honor, she dedicated the meeting to "Our Absent Members," who had preceded other mortals, saying this was a Memorial to them, to the many of the 2,000 members of the past years who had gone to their reward.

Marion Armstrong Church Soloist

Marion Armstrong, soprano, has been engaged as soloist at the Prospect Church of Brooklyn, which Henry Ward Beecher, who was pastor, made one of the landmarks of New York, and at which J. Warren Stebbins, music director, who is a noted composer of sacred music, has been instrumental in offering the finest kind of church singing.

The choir comprises a double quartet, and Miss Armstrong, who was soloist seven years at the Old Brick Church of East Orange, N. J., is looking forward to a happy season under the direction of Mr. Stebbins.

She tells of having been sent by Mr. Pattou, ten years ago to try for the church, he having said that she would have no chance but that it would be good experience to try, and she did. She has always hoped that some day she might sing there. Florence Wessell, her teacher, is responsible for the voice placement which Miss Armstrong claims she has attained within the last six months.

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Concert Management Arthur Judson Notes

After an absence of two years, Alfred Cortot and Jacques Thibaud, French pianist and violinist, will return to this country next season. Arriving in October, both artists will remain here through December, playing from New York to San Francisco in recital and as soloists with orchestra.

Vladimir Horowitz, Maria Kurenko and the Smallman A Cappella Choir have been engaged for next season by Columbia University, under the auspices of the Institute of Arts and Science.

Hilda Burke will sing at the Harrisburg Festival in May of this year, on May 9 in the soprano part of Mozart's C minor Mass, and the following day in solo numbers.

Brailowsky recently completed a tour of the Coast, during which time he appeared as soloist with the San Francisco and Los Angeles symphony orchestras. At the end of his season here he sails for Honolulu, where he is engaged for four concerts, after which he goes to Australia.

The "talkies" have captured Maria Kurenko, who will sing in movie versions of well-known operas under the Metro Goldwyn banner. Mme. Kurenko's radio broadcasts this season have included appearances on the General Motors and Vitaphone hours.

Frederick Jagel, Kathryn Meisle and Nikolai Orloff appeared as soloists at the concert of the Haarlem Philharmonic Society at the Waldorf Astoria Hotel, New York.

Martinelli made his farewell appearance at the Metropolitan this season as Don Juan in Carmen on February 16, leaving immediately thereafter for a spring concert tour which opened in Montgomery, Ala. The tenor sailed for Europe on March 23 to sing at the Teatro dell'Opera Reale in Rome. Except for isolated appearances in his native Montagnana near Venice, this visit marks Martinelli's professional return to Italy after sixteen years.

Kathryn Meisle has been engaged to sing with the Berlin Staatsoper and the Cologne Staatsoper in May and June, following which she will make a concert tour of Holland, Germany, and Scandinavia, opening with an appearance as soloist with orchestra at the Kurhaus, Scheveningen, Holland, on July 14. The contralto also has been engaged for the Los Angeles and San Francisco opera seasons next September and October, with which companies she will be heard in the roles of Amneris and Azucena.

Manfred Malkin and Alberta Olson to Give Recital

Manfred Malkin, pictured here with Alberta Olson, will give a piano recital at Town Hall, Monday evening April 29. Keen interest is felt by the many admirers of Mr. Malkin, for he has not given his own recital for six years; during



MANFRED MALKIN
and his talented pupil, Alberta Olson. (© Kessler)

this interval he was heard with his brothers in ensemble work, when The Malkin Trio was greeted with enthusiasm. The sensation Manfred Malkin created in his Carnegie Hall recitals is still remembered, with much righteous praise from metropolitan papers. The program for the April 29 recital contains Beethoven's Sonata, F minor, op. 57; Chopin's Ballade, F major, Nocturne, B major, Scherzo, C sharp minor, Polonaise, A flat major; Schumann's Carnaval.

Mr. Malkin as a pedagogue has produced such prominent pianists as Julia Glass and Helen Fogel, but is frank to admit that at no time has he had the privilege of teaching any one with such rare talent, such an artistic personality and such inborn musicianship as Alberta Olson possesses. She is not an eight-year-old prodigy (starting her piano career at twenty-four) but, he says, is a "musical wonder." She has studied just five months and is playing Chopin's preludes, Mendelssohn's Songs Without Words, and other compositions, with perfect rhythm, marvelous shading and pedalling. In view of her achievements Mr. Malkin feels safe in predicting a brilliant future for this extraordinarily gifted pianist.

Syracuse University Chorus to Broadcast

The Syracuse University Chorus, Dr. Howard Lyman, conductor, with Horace Douglas, organist, will broadcast Haydn's The Creation, from the Crouse College Auditorium, Syracuse, tonight, April 27, from stations WFBL, WGY, WHAM and WMAK. The soloists will be Helen Riddell, soprano; Charles Holcomb, tenor, and Francis McLaughlin, baritone.

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College of Fine Arts Notes

With Andre Polah, concertmaster and head of the violin department at the College of Fine Arts of Syracuse University, and Arthur Honegger, noted French composer, as conductor, the Syracuse Symphony Orchestra played its final concert of the season at the Strand Theater, Syracuse. Mr. Honegger, as guest conductor, requested Mr. Polah, who had charge of the preliminary rehearsals of the orchestra, to conduct the first half of the program, consisting of Mozart's Magic Flute overture and Haydn's Military Symphony. Mr. Polah displayed his ability as a conductor by bringing out clearly the classic proportions of these two compositions and in having full control of the orchestra.

Mrs. Honegger, appearing as soloist in her husband's concertino for orchestra and piano, proved herself an artist in every sense of the word and was recalled four times before the program could go on. Mr. Honegger, conducting the concertino and his well-known Pacific 231, showed that he knows how to get the most out of his men. Both conductors were warmly applauded.

Two days later, Mary Aldrich, soprano, and Harry L. Vibbard, organist, both members of the faculty of the College of Fine Arts, appeared in the last faculty concert of the season. Miss Aldrich's program was one of especial merit in that all but two of her offerings were sung in Syracuse for the first time. She has a lovely, light soprano voice, marked by fine qualities of phrasing and coloring, and she displayed evident powers of interpretation. Mr. Vibbard, well-known as a concert and church organist, was at his best in a program which included a Toccata by George Muffin, a member of the piano faculty of the college, who that evening was giving a recital in Chicago. Both Miss Aldrich and Mr. Vibbard were recalled a number of times.

New Singing Trio Formed

Leo Edwards, manager of the recital-song department of DeSylva, Brown & Henderson, has formed a new trio, composed of Mr. Bomonte, familiarly known as "Bomby," tenor of the Roxy Theater organization; Harold Wright, baritone, also of Roxy's, and Helen Andrews, talented concert singer and accompanist.

This trio will be heard in motion picture and high-class vaudeville houses throughout the country. Their program will consist of operatic, concert and musical comedy numbers, one of the featured songs being Geoffrey O'Hara's Guns, which they plan to present in an elaborate stage setting.

Although Mr. Edwards has just completed the arrangements for the formation of the trio, he reports that he

already has received many flattering offers of engagements for these artists.

Jutta Bell-Ranske's Activities

Due to her continuous, many-sided activities, Mme. Jutta Bell-Ranske has become well known in the musical, dramatic and dance world of America. The New Assembly was founded by her twenty years ago, having such interested



BELL-RANSKE

patrons as Bispham, Nordica, Macmillan, Kronold, Hugo (composer), etc., and later her Art Forum gave opportunity to singers, actors and dancers for public appearances; both organizations passed with the development of other interests.

As author, writer and lecturer, Mme. Bell-Ranske fills a unique place, her studios being the headquarters for varied artistic activities. She is poet, painter and artist all in one, and designs costumes worn in her productions, as well as painting the scenery. In preparation is her Garden of Memory, renamed by vaudeville authorities Dream Blossoms, a sketch, with music by James Montague, whose modernity of musical expression is striking. Harriet Goodfellow is the Bell-Ranske director of dance, and she has many other sketches for the stage, giving opportunity for many stage-folk. A visit to her commodious studio finds activities at all hours; on the walls are framed photographs, with autographs, of world-wide celebrities, embracing the musical and social world of America, beside Danish and English Royalty.

This sketch would be incomplete without mention of her son, prominent in engineering circles, and her daughter, Tullik Bell-Ranske, a singer of unusual personality combining vivacious good looks with intellectuality, undoubtedly inherited from her mother.

Easton Symphony in Third Concert

The Easton Symphony Orchestra, Earle Laros, conductor, gave its third concert of the season, with Benno Rabinof, violinist, as soloist. The orchestra has been most ambitious in its programs this season, and at this concert showed fine nuance, good phrasing and a deep, sonorous tone quality in their playing, which was further enhanced by Mr. Laros' sympathetic readings of such numbers as a suite of Russian folk songs by Liadow, the Oboen overture, the Scherzo and Nocturne of Mendelssohn and a march of Berlioz. Mr. Rabinof rendered a group of solo numbers, including the Spohr symphony No. 8, in such a manner as to show himself

to be an interesting and brilliant player with a splendid command of technic.

The final concert of the season, to be given by the orchestra this month, will be a request program, and will include the Schumann piano concerto, with Mr. Laros as soloist and Paolo Gallico conducting.

Sharlow for Ravinia

Myrna Sharlow, known as one of the leading sopranos in the country through her former connection with the Chicago Civic Opera, the former Boston Opera, and recently as guest artist with the San Carlo, will continue her operatic activities during the summer. She has been engaged for the Cincinnati Zoo Opera during June, July and August to sing leading parts in Aida, Andre Chenier, Tannhauser and Othello. Miss Sharlow will be heard extensively in concerts next fall and will appear in her own recital in New York during November.

Segovia Goes Abroad for Concerts

Andres Segovia, Spanish guitarist, after concluding his second tour of this country, sailed for Europe, convinced that America is a marvelous country, our railway system the last word in speed and efficiency, and the Pullman porter a dusky dispensation of Providence to the weary traveler. In Europe Segovia will be kept busy with concerts until late spring. His summer will be spent in Geneva, where he has his home. In the fall he will leave for the Orient, arriving in America some time in December.

Sylvie Macdermot's Activities

So successful have been Sylvie Macdermot's teaching activities in Pittsburgh that she has had to open two studios there. She is known as "a thoroughly schooled artist and teacher," and her repertory includes operas, oratorios, art-songs and lieder in French, German, Italian, Spanish and English.

Mrs. Macdermot is a native of Belgium and graduated with honors from the Royal Conservatory of Music in Brussels. She then toured Belgium and Russia as a concert soprano, winning fine press notices from leading European critics.

Morgan Trio Returns to Paris

The Morgan Trio returned on April 7 to Paris following a two months' concert tour of the Riviera and Italy, where they had unusual success. The trio gave three appearances in Cannes.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Margin, Waste, Worry and Concentration—A Little Book Worth \$75 That Sells for 75 Cents—Every Piano Man Should Read It.

"The Use of the Margin."

Griggs

There is a remarkable little book worth \$75 that sells for seventy-five cents which gives in a comparatively few pages an explanation of the difference between capital and margin. This book, "The Use of the Margin," is written by Edward Howard Griggs, the famous writer and lecturer.

The title of this publication, of great value if not of price, may be somewhat disappointing to the one who is misled to the idea that it refers to stock and bond margins. There is a difference in the real intent of the arguments of the author, for instead of money the human is given as capital. Then are given the margins that present in the daily life of the one who is ambitious, enterprising or lukewarm as to the results he appropriates in the leading of a life worth while or in the use of the margins as to time, etc. This is made apparent when the learned Doctor says:

Wealth and Poverty

You recall the definition of wealth and poverty as consisting respectively of being fifty dollars ahead and fifty dollars behind. That is just it: Indeed, the amount might be considerably lessened. One who is a few dollars ahead can economize, buying when the price is low, supplying what is soon to be needed in advance of the actual demand. On the other hand, one who is a few dollars behind must buy in small quantities in the dearest market, procuring only what is immediately indispensable. Such an one has no possible chance to economize nor to procure in advance the slight comforts that so largely determine the ease and satisfaction of life. Thus a slight change in the relation of income to expenditure may turn the scale of life from success to failure or from failure to success.

Thinking Ahead

The piano dealer who may read this excerpt from this \$75 book that is sold for seventy-five cents may wonder as to the application of this in his own business affairs. The point is that the dealer does not think in the \$50 area of his business, but he allows a false imagination to lead him to think in the \$100 area of his financial wilderness of installment paper that causes him to figure mentally without utilizing red or black ink, and arrive at conclusions in his financial affairs that fool himself.

Many columns have been written of late regarding the carrying on of a piano business, the effort to impress upon the mind of the dealer the necessity of the conserving of wastes, and it is this word "waste" that takes the place of the word "margin" as used by Dr. Griggs. This waste is estimated in the misapplication of one's time, and the subject of worry is one that Dr. Griggs dwells on, and should be read by those men who allow the \$100 margin to obscure the dollar margin. Dr. Griggs says:

Why Worry?

What really harms, however, is not work, but work mixed up with insane physical habits or work with worry. Worry is always one of two things: it is idiocy or insanity. You may take your choice, there is no third. Worry depresses the physical vitality, destroys courage, dims the vision of the ideal, weakens the will, stands in the way of realizing anything worth while; and the human being who hopes to accomplish something will get worry under his feet at the earliest possible moment. Work, on the other hand, good, honest, hard work, when in right relation, builds vitality and gives increased power.

We all have heard the story of the man who walked the store at night because he could not meet his maturities, and the advice given to let the other man do the worrying and the walking. Here is one of the margins that the piano man can include in his attempt to save waste. It matters not what the piano dealer may consider himself worth in dollars and cents from a mental picture of his statements, but it does mean that the man who worries is the man who is wasting valuable time, and the real effect of this upon the piano man is that in worrying he believes he is working hard.

"Brass Tacks"

Instead of getting right down to basic facts, of going right into the figures of his business, the mass of worry which he calls work results in what one might term an immoral vision as to his profits in piano sales. As for instance, he will sell a piano with 100 per cent. mark-up, and that 100 per cent. mark-up will, in his distorted worry, visualize 100 per cent. profit, when the probabilities are that his inventory, his overhead, is running 125 per cent. Here is the distortion of the margin of the dealer's capital.

Margins of Time and Work

What Dr. Griggs says applies to dollars and cents in a business way, just as much as it does to the mental and physical condition of the human being. The mistakes made by the average piano dealer in his estimation of the world of his business is beyond comprehension. His capitalization really means nothing to him in the application of the margin estimate, and in this margin there rests the success or failure of any business, just as it rests with the success or failure of a man's life. Misapplication of time which the piano dealer regards as work is the leading into highways and byways of waste that spells loss.

There is great money in the piano business, just as there are great opportunities in the life of any one, and while what is being said here may seem sordid and far below the wonderful words of Dr. Griggs, there is just as apt an application to the commercial side of the discussion as there is to the more elevated estimate of what life means.

The business of a piano dealer is in reality his life, if he applies his mental capabilities in the right direction. It is to correct these misapplications that Dr. Griggs is working on. His works number something like twenty-five or thirty publications. He lectures throughout the country the year 'round, and the writer begs any piano dealer who has the opportunity of hearing this man in one of his lectures to salvage that much waste of his margin, and hear this man express the results of years of study in the direction of making life worth while.

The Easy Way

The piano dealer is always endeavoring to fool himself as to the question of what he is really worth; he allows these illusions to lead him astray. Unless a piano business be incorporated with a set capital, the one-man dealer running a small business without any distinct understanding as to what his capitalization may be, runs along in his business and in his life with a waste of margin which, if conserved, would mean profit.

The easy method of allowing the installment paper collections to get into a dangerous past due percentage is the result of one of these wastes of margin which the dealer imagines is work, and which, in fact, is simply worry. Dr. Griggs gives many illustrations of these wastes, and if the piano dealer would but take what Dr. Griggs says and apply it in

his own life, he would find that this would rectify many evils in his own business that will not only solve the question of worry but also solve the question of hard work.

The conduct of a piano business is not hard work if the dealer knows his margins. There is not that misleading effort to expand on borrowed capital which is the besetting sin in the commercial world today, but it is the conserving of the margins of his time, the application of his mental ability toward the solving of problems without worry that builds to the successful business results. When the business man worries, he lacks the power to concentrate. Dr. Griggs presents this in the following words:

Two Great Secrets

There are, I believe, two great open secrets that explain the achievement of men such as Leonardo and Goethe. The first is so simple you may be surprised when I state it: it is—*concentration*—putting all the mind you have on the task in hand while you do it, and when that is no longer possible, turning to something else. I suppose every one imagines he understands this: try it, the next book you read—not the next mass of printed pages, but the next book seriously challenging your thought. If you have not practiced recently the art of conscious concentration, you will perhaps find that five or ten minutes is as long as you can hold your mind intensely and actively on the task in hand. Stop then, and go out to take a walk; return and try again. In a month you will have multiplied the time you can work in that intense fashion. In a year, you have changed the quality of your intellectual life, which is as good as multiplying the quantity. To live with twice the significance is worth at least as much as living twice as long.

Concentration!

This reads very simply. In truth, all that Dr. Griggs writes is simple and within the understanding of the average man or woman; it is in this that his efforts are concentrated. How often during the business days does the average piano dealer, or does that dealer's salesmen, concentrate in a manner that will result in successful efforts? Talk to the average piano salesman and it can be soon discovered that there is not applied in his work that concentration upon individual sales that are being worked on that there should be.

The piano salesman works along lines of least resistance, just as the piano dealer throws aside the real essentials that lead him to a comprehensive understanding of his financial condition. The income and outgo of cash in the mind of the dealer has no relation whatever to his capital. He does not build up his business along lines of good financial understanding. The piano salesman likewise is so careless with his margins that he does not arrive at results that are satisfactory for the reason that if the head of the house is walking through a wilderness of marginal wastes, his salesmen are doing the same, for what the head of the house is reflected throughout the whole organization.

It does seem like a pity to soil, if one might say so, these wonderful applications of margin to piano selling, but it is so expressive of what is really needed in the piano business that these words by Dr. Griggs are read and passed on to the thinking piano men who may, like the writer, have felt that he needed assistance, and found it in this book that is worth \$75 and is being sold for seventy-five cents.

Any one who may wish to obtain a copy of this wonderful book, which now is in its seventh printing, can obtain it from the Orchard Hill Press, Croton-on-Hudson, New York. Frankly, this is a contribution to the piano people of the piano industry and trade on the part of the writer, and a tribute to the man who is doing a famous work which will go into the future betterment of our so-called enlightened civilization.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

An Authentic History of the N.B.A.M.— Its Aims, Ideals, and Accomplishments

For a dozen years or more there has been at work in the United States a great promotional force for music. This work has been done quietly and unostentatiously. It has never been formalized. Every year has seen new paths essayed, new ideas broached. The movement has been frankly opportunistic. It was something for which no guide lines had ever been marked down. There were no precedents to follow or to violate, but each year the sweep of the movement has broadened.

This movement is, of course, the National Bureau for the Advancement of Music, which came into being about the middle of 1916, with C. M. Tremaine, the originator of the idea, as director.

It may seem strange that the *MUSICAL COURIER* should hark back to the beginning of this organization, but the reason for this is quite definite. For at least ten years of its existence, neither C. M. Tremaine, nor the Bureau he directs, have been given proper credit for the work done. In fact it was not until 1928 that the real accomplishments of the man and his organization became generally known and appreciated.

The National Bureau for the Advancement of Music today is all that its name implies, a nationally known and nationally operating agency for the promotion of music and musical activities. It has affiliations with hundreds of civic, fraternal, and musical organizations.

Last year was a great one for the National Bureau for the Advancement of Music. However, the accomplishments listed for the year did not represent the work for twelve months. The seeds were planted almost at the inception of the organization, and carefully nurtured.

The purpose of this article and the articles to follow in this series is to trace somewhat sketchily the progress of these movements; to show some of the humble beginnings of the movement; and finally to show the new sphere of usefulness that is opened to the Bureau by virtue of the position it has attained in something over ten years of work.

The Organization

First of all it must be conceded that the National Bureau for the Advancement of Music is solely the conception of C. M. Tremaine. A few years prior to the actual establishment of the N. B. A. M., Mr. Tremaine realized that some active efforts must be made to create national interest in music. There were two angles to be combined, the cultural and the commercial. The latter had to be subordinated, he realized, if the movement were to gain general support outside the industry.

Thereupon a curious situation arose. Everyone to whom Mr. Tremaine spoke endorsed the idea—in principle. However, there were many skeptics who failed to see any commercial advantage to be gained immediately by the expenditure of money in support of the idea. There was no active hostility, but rather an apathy, an inertia of mind that had to be overcome. His ideas were regarded as visionary, and he himself was termed an idealist.

However, with the official sanction of the Chamber of Commerce the organization was formed, the personnel engaged and the great work started. It was a task of incredible difficulty. First of all Mr. Tremaine had to convince people that he was really trying to do something for the good of people generally, especially the younger generation. He admitted the benefits to the music trades, but pointed out that that was only the natural and inevitable byproduct of the movement, not the core and basis.

In those days, as throughout the history of the N. B. A. M., Mr. Tremaine received the wholehearted and unstinted support of the *MUSICAL COURIER* EXTRA, the forerunner of this department of the *MUSICAL COURIER*. In an editorial written in March, 1917, the progress of the movement was summarized as follows:

Visualizing the Problem

"Much has been said in the *MUSICAL COURIER* EXTRA regarding the work of the National Bureau for the Advancement of Music, of which C. M. Tremaine is the director. Results are becoming

more and more apparent that this movement is meeting with success, although it was deemed a hopeless task when it was first proposed . . .

"If the people do not want music, if they do not like music, they are not going to buy pianos. The piano is the national musical instrument. If the United States is to become the great music center of the world, then why not lay this foundation, and have the piano the great national musical instrument? It is just as easy to have this accomplished as it is to continue in the narrow antagonisms that have beset this trade for the past many years.

"It is to be hoped that this movement will receive the support of the entire music industry."

The First Year's Work

It did not seem possible in the space of one year that much could be accomplished, but in the twelve months following the founding of the movement Mr. Tremaine showed very definite results. Most of all he laid the foundation for the future.

After preliminary scouting and the establishment of many valuable contacts, Mr. Tremaine endeavored to enlist the support of the daily newspapers in furthering the work. Through his efforts the music page, as a weekly feature, received a tremendous impetus. The *New York Globe* was especially responsive, and its example served to inspire many other newspapers to adopt the idea. The *Globe's* program of activities was an extensive one. It provided for more space for editorial discussion of music, a description of musical events in the language of the layman (then an unheard-of venture in journalism), a fight for more opera in English, the encouragement of the music club idea, initiating and supporting a number of choruses, harmony classes, distribution of books on music in an easier way, bringing music into industrial concerns, and cooperation with music salesrooms in occasional recitals.

This was only one example. Other newspapers took up the work in a more modest way, but in every case there was evident the influence of the new born Bureau for the Advancement of Music.

In his first annual report Mr. Tremaine showed a notable growth in the Music in the Home movement, which over fifty newspapers in the large cities had adopted as a departmental feature. The combined circulation of these papers incidentally was about 3,700,000.

The *MUSICAL COURIER* EXTRA summarized Mr. Tremaine's annual report as follows:

"Wonderful strides have been made in the securing of greater attention to music in educational institutions and especially in the public schools of the country. Efforts have been made to develop a knowledge of and a love for music in the children, while their tastes are being formed. With this foundation, and with the love of good music, the children of today become piano prospects for the future, to put it in a business and practical sense. Mr. Tremaine has visited various commissioners and supervisors of education in many parts of the country, with the purpose in mind of having credit given in the public schools for work done in music outside of school hours by the pupil. It is believed that during the coming year many of the schools in the cities will grant these credits to pupils who wish to take up a more thorough course in music outside of the general school curriculum. Mr. Tremaine's report also dealt on the subjects of music contests, community choruses and other branches of advancement of music in the home idea.

"The Bureau's policy has been to proceed cautiously and build solidly for the future rather than to make a sensational record, yet much more has already been achieved than the director had thought possible in such a short time and if an increased amount of money at the disposal of the Bureau is given, greater strides should be taken during the coming year."

The First Music Memory Contest

The following year saw the first real trial of the music memory contest. The first music memory contest on record had been held in Westfield, N. J.,

and despite the obvious imperfections in handling it had proved exceptionally interesting. It was tried out a bit more in 1917, but although successful in every instance, the movement did not show the expected growth. Then Mr. Tremaine determined to approach those most vitally concerned in the success or non-success of the idea, the music supervisors in direct charge of the school children's musical activities.

In April of 1918 he made an address before the Music Supervisors' National Conference, urging the value of the music memory contest for the child, and also, tying up with the paramount issue of the day, the value of music "as a munition of war."

In reporting that event the *MUSICAL COURIER* EXTRA said:

Interesting the Supervisors

"There is so much that surrounds the work of the Bureau for the Advancement of Music, so much that makes the piano business something it has never been before that no piano man can afford to pass the subject by with slight interest. It is of so much importance that it is worthy of serious study, for its influence is far reaching, not only as its business aspect but as an educational force. As now conducted it is not for the purpose of any individual profiteering, if one may use the expression, but it is a great and expansive influence that has to do with the advancement of music as in fact.

"There has never been such an effort, an effort of such a broad and comprehensive nature, a force brought into play without any selfishness or personal interest as is this movement embodied in the Bureau for the Advancement of Music. The work already accomplished has been of such a satisfactory nature, has brought so much good, that the Associations must carry it on.

"When C. M. Tremaine was appointed director, something that was entirely new was placed before him as his work. Never before had a work of this description been attempted. He had to formulate the whole scheme without a single thing upon which to base his work. He had in fact to formulate entirely new ideas regarding the bringing into play of this force which is so vital to the people."

Mr. Tremaine in his speech, said, among other things: "While the National Bureau is especially interested in the spread of music among the masses it is because it feels that this is the pressing need of the moment and that this is the psychological time when concentrated effort to this end can be most effective; it is in sympathy with all agencies devoting themselves to advancing the cause of music. It believes all honest efforts are helpful for a variety of people is best served through a variety of methods. To this end it urges cooperation among those desirous of the broad objective."

This address was made in Evansville, Ind., on April 10, 1918.

A Report in January, 1918

This however, was not the sole activity of the year. In his report at the mid-year meeting in January, the *MUSICAL COURIER* EXTRA printed the following:

"C. M. Tremaine of the National Bureau for the Advancement of Music, gave an intensely interesting talk on the work accomplished by him and his organization. He stated, in part, that he had been working steadily in newspaper circles throughout the country and communicating with them entirely through the local dealers. Newspaper editors, he asserted, seemed to feel dubious in regard to music as a circulation builder, though they admitted that there had been great increases in the number of community choruses. Mr. Tremaine told the members that in many cases where he had started music in the home pages, they had been dropped after a few months. Inadequate support in the form of advertising was the cause nine times in ten. He laid stress on the advisability of playing up the educational phase of music in the public schools. Mr. Tremaine also managed to get in touch with the Child Welfare League of Chicago, and he confirmed his intention of bringing to that organization's notice the value of music in the development of the child."

Incidental Activities

In February, 1918, Mr. Tremaine also gained another long sought objective in winning the support of the Child Welfare Exhibit Committee in exploiting music for the child, and including a music exhibit among the others to be shown at their annual exhibit. This organization agreed to include in its displays pertaining to the care, health, and bringing up of children, a series of ten pictures, all

Piano and Musical Instrument Section

accompanied by descriptions, divided into two sets, showing music as a part of the child's life and welfare. These ten panels called attention to music and what it means to children from infancy until they are grown into their teens. To the credit of the National Child Welfare Exhibit Association, it must be said that this organization seemed fully to grasp and realize the true meaning of music in the child's life. The illustrations depicted a mother crooning a melody to her baby, children playing a game to music furnished by their own voices, children listening intently in the home to the mother playing some strains upon a piano, children marching to some martial tunes in the school room or playgrounds, and similar subjects. These pictures were shown in Grand Central Palace and attracted considerable attention.

In March, 1918, Mr. Tremaine registered a protest against a proposed cut in the municipal appropriation for music in the City of Newark, N. J. In April of the same year, he also wrote a letter to the Board of Estimate and Apportionment of the City of New York, urging that the city retain its appropriation for municipal music.

The MUSICAL COURIER EXTRA commented editorially upon the progress of the general work as follows:

"The Bureau for the Advancement of Music has not made much progress at the time this question was raised a year ago, for its work had only just begun, but today the question is not a mooted one at all, it is well understood except in some isolated instances. Another year and the work of the bureau will have extended, its force will be real and understood, and the piano as the national instrument will be accepted as absolutely essential in all walks of life."

Annual Report—1918

However, Mr. Tremaine actually had accomplished something of importance, as the following report at the yearly convention in June, 1918, shows:

"Mr. Tremaine stated that the bureau had inaugurated the weekly publication of popular music pages in over thirty newspapers, the regular publication of special music articles in nearly one hundred papers, and is sending articles on music to a list of four hundred papers which have shown some interest in the work. This space, charged on a regular publicity basis would have amounted to \$75,000 (total expense of the Bureau is less than \$15,000). The Bureau has been in active cooperation with those who have succeeded in having a bill introduced in the House of Representatives to provide for the establishment of a National Conservatory of Music."

(To be continued)

Why Markdown Sales Fail

For the past several years special or markdown sales in the piano business have been approaching the point of vanishing utility. Except in the rare cases of concerns who have advertised special sales only upon very rare occasions, the "come-on" advertisements fail to attract. The reason for this is plainly evident, the stunt has been worked to death, and the public refuses to continue to be misled. ¶ This is not only true in the piano business but in many other commercial lines. There has been a marked change in consumer psychology. There is much more "shopping" being done and truer evaluations of quality and price standards are being attained. Quite recently, Oswald W. Knauth, executive vice-president of R. H. Macy & Co., New York, took up this very matter. He analyzed the situation as follows: ¶ "Today the public not only takes quality for granted, but also takes price for granted. It expects to get the designs and effects it wants at reasonable prices. Also it does not wish to pay anything for an article that is merely useful. The important corollary to this in merchandising is that markdown sales for the purpose of clearing articles which are not wanted are more or less failures and reduced sales of a manufacturer's stock are a precarious form of merchandising. While such sales were a regular part of the merchandising program of almost every store a decade ago, today they have been dropped by nearly every successful store in the country and they have been likewise dropped by successful manufacturers. This does not mean that there are not still mistakes and still markdown sales for the sake of clearing errors, but it does mean that such sales today are regarded as unfortunate neces-

sities, rather than as part of the normal scheme of things."

Why Not Piano Stylists?

In keeping with the spirit of the times a host of new executive titles have sprung up in the piano business, but a comparison with other industries reveals the fact that one important title is missing. This is the stylist. The stylist is a man who has an intuitive, or studied knowledge of what will be in public demand some months ahead, so that his particular concern will then be ready to supply the demand. His suggestions run the whole gamut of color and design. He keeps a careful eye upon developments in other industries, so that whatever innovations he suggests will be in keeping with the general trend. ¶ A furniture stylist, for example, will check up his information with the rug makers, with a view to harmonizing his coverings with the future fabrics, and design motifs. ¶ The entire modernistic movement shows the working of this principle. If there is a trend towards authentic period creations, the stylist must see to it, not only that his own reproductions are true to line, but also that they will fit into the period creations of correlated lines.

¶ Why could not this principle be applied to the piano? It is not a question of slavishly following the mode, but of keeping in touch with the prevailing vogue, and so making sales a bit easier. Aside from the period models, of which some are authentic and others "hash," there has been only one real attempt made to correlate piano construction with current style movements in other industries. This is the Modernique group of Hardman, Peck & Co. It seems as though a serious study along similar lines could not fail to be of value. The possibilities in piano exteriors have by no means been exhausted.

Seven Points in Radio Selling

For the music merchant who is determined to make money on his radio department, the following set of rules, devised by a well known Southern salesman, should be of interest and utility. Seven points are listed in regard to sale procedure on radio sets. They are as follows: ¶ 1—Hold the time of payment down to eight months, getting a 20 per cent. down payment at the time of sale. 2—Sell only to approved credit risks. 3—Do not give exchange allowances on old sets to apply on new ones. 4—Test every set thoroughly before delivery, and make a point of instructing the customer thoroughly in its use. Tell the customer what can reasonably be expected in the set, and what not to expect in certain seasons of the year, in addition to the explanations made at the store at the time of sale. These precautions are of inestimable value in preventing dissatisfaction with the purchase. 5—Make no tube replacements after thirty days. 6—Do not economize on the mechanical staff. Hire the best radio expert available to take care of servicing. 7—Give three free service calls within ninety days of date of sale, charging \$2 for each subsequent call.

¶ The alert music dealer should welcome this information. The margin of profit in radio is so small, comparatively, and there are so many by-paths into which the legitimate profit can be diverted, that extra care must be taken. It is easy for the dealer to deceive himself on the score of expected radio profits, in considering the units sold and the fairly rapid turnover on stock. Cash is of even more importance in selling radio receiving sets than in the case of the piano. There is no profit in radio repossessions; they are too fragile an article of commerce to permit of any substantial backing for the instalment paper.

Advice on Selling

A well known piano advertising manager recently said that what is needed in the piano business today is a return to the old methods of closer contact between manufacturer and dealer. He stated that from personal observation he had reached the conclusion that many piano dealers did not actually know how to merchandise their goods, and that they were losing out because they were not receiving enough help from the manufacturers. ¶ There is more than a grain of truth in this. Without intending any reflection on present day piano travelers it is true that they do not nearly live up to the traditions of the past. Time was when a traveler, coming upon one of his dealer customers who was heavily overstocked,

tucked up his shirt-sleeves, figuratively speaking, and pitched in to help move them. The old piano travelers were retail salesmen at heart, and they actually welcomed the opportunity of getting down to basic facts in selling. They did not have to be asked to help, they were ready before they were asked. And—they did sell pianos. ¶ It seems as though the associations, while bringing the general mass of dealers and manufacturers closer together, have actually caused a rift in the intimate personal relationships existing between the individual manufacturer and dealer. Perhaps the sudden breaking of long affiliations have had something to do with this. Certainly any relationship of cooperation must rest upon mutual trust and understanding, two qualities which today seem conspicuously lacking. There is no justice on this. ¶ Ultimately, production is determined by retail sales. If the retailers are falling down, it is of vital concern to the manufacturers to do what they can to help. And there are many in the trade who are beginning to suspect that this can best be accomplished by the old individual method, rather than by joint association action.

Pity the Small Dealer?

A recent business survey revealed the doleful fact that stores in the smaller population centers are losing out in sales. Curiously enough the chief reason assigned for this was better roads, making travel to the more populous towns or cities easier. Other reasons assigned were chain stores, mail-order houses, unattractive local stores, and lack of an aggressive selling personnel due to a lower wage scale.

¶ There is something wrong with this picture. The lure of the big city, even when the word big is used in a purely comparative sense, is something against which the small town dealer has always had to contend. However, there seems to be no real reason for him to despair. ¶ In many ways the small town dealer has all the better of it in the race for business. For unattractive stores there is not the slightest excuse. Simplicity and cleanliness are always possible, together with the best possible arrangement of the material on hand. For lack of push, there is likewise no remedy. Such a man should not be in business for himself. ¶ In considering the matter of overhead, one comes upon the vital truth of the advantage of the small town dealer. He not only can run his store on a more economical basis, but this same efficiency extends into many details of management. Due to the fact that he is dealing with a known clientele, rather than a transient trade, he is able to personalize his business to a remarkable extent. His reputation is known, inevitably to every one in the community, and adds weight to every announcement. If he advertises a sale, it is taken for granted that he is offering genuine bargains, presuming of course that he has pursued a careful policy in regard to special offerings. ¶ If the small dealer is losing out it is his own fault. One does not have to waste pity on him. Rather should one grieve for the lot of the big city dealer, with his tremendous rentals, excessive running expense, costly advertising outlays and large sales forces that are only partially producing.

The Furniture Business

Piano men who spend a good part of their time bewailing conditions in the piano trade, as though this condition were unique to this business alone, seemingly neglect to notice that many other lines are undergoing a similar condition. Last year was not a good trading period for many lines, and it seems foolish even to think of the piano passing from popular favor as a result of a temporary depression.

¶ Not to rejoice in the misfortunes of others but to point the moral, in the furniture business there has been a marked and continued slump ever since 1926. The 1927 gross sales were 10 per cent. lower than the 1926 figures, while the net profit was 15 per cent. lower; in 1928 the gross sales were 26 per cent. lower than in 1926 with a net profit less than half of those of 1926. To counteract this trend the furniture industry has embarked on a \$4,000,000 national publicity campaign, to make the public "furniture-conscious." ¶ However, to quote from a periodical devoted to that industry: "One of the primary reasons for the sharp decline which has marked the last few years, is the cut-throat type of competition inside the industry itself. Furniture stores may attempt to place some of the blame on the furniture departments of department stores or on the increasing sale of furniture through interior decorators or other channels, but the fact remains that when sales efforts are so definitely centered on attempts to sell suites at \$99.50—instead of concentrating on price lines that return a reasonable profit—a loss of volume and a decrease in profits are the only results that can

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be expected." ¶ The foregoing may sound familiar, but indeed it is written about the furniture industry and not the piano business. However, it may well be that there are internal problems in the piano trade itself that might well bear investigation as part of the necessary reformation to clear the way to bigger and better business.

A Live Association

The Music Trades Association of Northern California recently gave another proof of its alertness and desire to be of real service to its membership. A form letter was prepared analyzing the new tax legislation just passed in California. The various provisions of the law as affecting the piano dealer's tax returns were explained simply and clearly. This is a valuable service, and quite in keeping with the past record of the association. The real ideal of associations is not to act as policemen over the activities and practices of its members, but to assist them in their business. Unfair methods of competition may be left to the Better Business Bureaus to correct. Association meetings should be conducted as a symposium for the exchange of ideas on merchandising, advertising, management, salesmanship, etc., for the mutual benefit of all the members. The Music Trades Association of Northern California comes very close to exemplifying this ideal.

A Success Formula

One of the biggest and most successful specialty manufacturers in the United States was recently asked how he accounted for his success. He said simply that the way to succeed was to find out what people would buy, and then make it and sell it to them. He added that the usual rule was to make something and then to try to make the public buy it. Just as simple as that. ¶ Judging the public reaction to new products, however, is a bit different. What this manufacturer probably meant was to proceed cautiously with new things, and if the first reaction was unfavorable to switch as quickly as possible to something else. For no particular reason, one wonders just why this simple formula has not been broadcast more widely, or why its obvious logic has been so entirely overlooked. ¶ One such instance recently occurred in the phonograph industry. After years of experimentation a new method of tone production was discovered. It was an immediate improvement over the old method, so far that the older models became obsolete overnight, so to speak. Then the radio came along with a new principle, the dynamic speaker, a horrible distortion of tonal values with much over-emphasis upon the bass register. Phonographs were not selling well, despite the improved reproduction. Probably with a desire to profit from the general popularity of the radio, the phonograph manufacturers immediately began placing the stress of their sales efforts upon the dynamic speaker as applied to the phonograph. ¶ There was no question as to feeling out the public reaction. Tonal concepts were so far disregarded that it cast serious suspicion as to the musical knowledge of the phonograph engineers. However, phonograph sales did not improve. In the meanwhile it seems as though the phonograph is steadily legislating itself out of consideration as a musical instrument.

In the Counting Room

How many piano concerns in the country are there today, whose cost finding systems are up to date in every respect? The old time systems of piano book-keeping were simplicity itself. The cost of the instrument plus the salesman's commission were entered on one side of the ledger, and against it was placed the full retail price of the instrument. Such things as trade-ins, time payments, and apportionment of overhead were casually disregarded except as applied in bulk against the gross profits. Such systems worked, after a fashion. As long as the balance remained on the right side, no one worried. ¶ The fallacy in this is immediately discernible, and there are many chuckles at the old time dealer who "lost the more, the more he sold." But what is being done today? How many of those who are ready to chuckle at the mistakes of the past, are in a position to tell just how much money they made on any individual sale? Certainly if a piano has been sticking on the sales floor for eight months or more is a more costly investment for the dealer than the piano which is sold three weeks after its arrival. ¶ Piano men

are apt to make fun of the manager "whose big job it is to count the two cent stamps," but that attitude is wrong. The bookkeeping department is one of the most important in the business, if handled properly. It is the only method of checking sales efficiency, from the profit and loss angle. It should not be the sales manager's chief concern—his job is to sell pianos and to keep his salesmen at a high point of efficiency—but certainly he should keep an eye upon its operations and read its reports with the utmost care. The bookkeeper can not prevent a mistake being made, but by pointing to the record afterwards, he certainly can aid in checking mispractices and prevent the repetition of the same mistakes that add to the red ink figures.

Traffic Problems

The average music merchant has neither time nor technical ability to grapple with complicated transportation problems. On the Pacific Coast Sherman, Clay & Co. assists its own organization as well as the trade in general by the alert activities of its Traffic Department which is in charge of Frank Bates who is also Coast Representative of the National Music Merchants Association's Traffic Bureau. As an instance of Mr. Bates' alertness, it is interesting to note that he has just filed an application to have steamship rates on westbound shipments of cases for musical instruments reduced from \$6 per hundred pounds to \$2.50 per hundred pounds. This is because luggage merchandise such as valises, suitcases, etc., is shipped from the Atlantic to the Pacific Coast at the cheaper rate and Mr. Bates contends that violin cases, banjo cases, etc., ought not to pay the higher rate. Only about 15 per cent. of the instrument cases shipped to the coast are sent overland, the remainder going by water via the Canal. The foregoing is just one instance of the reductions asked for and in most cases obtained by Sherman, Clay & Company's traffic department. Other music merchants of course enjoy the benefits of the reductions secured.

It Is the Piano Man, Not the Radio

In the next issue of the MUSICAL COURIER there will appear a somewhat startling letter written by a piano man of much experience and ability who gives some very interesting information as to the part the radio plays in the piano game of today. He declares that the influence of the radio upon the piano does not rest there, but it is the tendency of the piano men to allow the radio to take his interests away from piano selling. ¶ It is a new light upon the prevailing belief of piano men that the radio has "killed" the piano. This piano man of experience gives some interesting facts regarding the influence of the talking machine upon the minds of the piano men when it was the general belief that the record machines made it impossible to sell pianos, and also brings in the fetish that fear of what will happen and which never happens when the piano man sticks to the real money maker in his business. ¶ The player piano also is touched upon, and there are some interesting references as to the recent revolutionary changes that have come to the piano trade through the new distribution methods of the American Piano Company. This coming from a source where the American Piano Company's line was withdrawn from his house will prove enlightening, for in this there will be given some reflections about those who may have lost out as to leaders in this new distribution system of the great piano company that will tend to hearten those who are now asserting that they are through with the piano business and are offering their stores for sale. ¶ This phase of the business is rather demoralizing in some ways, for it shows that influences that do not create disaster are all wrong if only the piano dealers will stick to the piano and give it half a show for its existence and the continuance of profit-making. This letter will be commented on by The Rambler.

Railroads Losing Business

Piano men who are talking about losses in piano sales may take some interest in the fact that the railroads are losing a lot of business on account of the busses and lessened number of traveling men who formerly worked for sales the country over. We do not hear much complaint from the railroad men as to these losses, but their statements show them to be great. The industrials are becoming larger and larger in their combinations and absorptions. ¶ It

is not only the piano industry that is reducing the number of traveling men through these changed conditions that are going on—all industries are meeting the same problem. Distributors in all lines are reducing the number of their traveling men, and this is taking from the railroads a great business. It is useless to ask what becomes of these men who used to travel in the piano business. Always such things adjust themselves. ¶ There are a few, however, men of the road in the past, who before becoming traveling representatives could sell pianos at retail. They seem to have lost all hope. They besiege their old friends for help in "getting a job," when if they would take up the hoe of piano selling and work as hard in that direction as they did in the old days, they would find they could make a good living. ¶ Piano selling for a long time has been so easy, and come so easy, that to get down to hard work again is seemingly impossible. Distribution of any product is now becoming a much different proposition from what it has been. Overproduction may be the cause of this, and again it may not be. ¶ If any piano man thinks it is easy to sell automobiles let him try it out. Automobile salesmen work just as hard now as did the piano salesmen of the past. It all rests in the man. It is pride, more than anything else, that prevents piano men from getting down to hard pan and allowing their brains to provide ways and means of making a living by going out and selling something, if not pianos. Pride never filled an empty stomach.

Those Who Work, Sell

There is a different atmosphere permeating the piano field that is assuming somewhat of a different character that beset it twelve months ago. There is less talk about the damage the radio has done, there is an evident effort to arrive at ways and means of getting pianos into the homes of those who should have them. The deadly low-pressure that caused piano men to just lay down and not try to sell brought in its wake a loss that now is somewhat at the stopping point, and it is found that there are some pianos to be sold. Pianos can not go out and sell themselves. ¶ There was a time when little effort brought good business. We are back to the days when the piano had to be taken physically and relentlessly into the homes of the people. To do this the object was to let the people hear the piano tone. We now have a somewhat different and easier way of taking pianos into the homes—that through the radio. The Baldwin is being heard in the homes of millions of people each week, yet the pianos are in the warerooms or in the factories of that great institution in process of the making, and the Baldwin Piano Company is selling them through this tone appeal. ¶ It may be the small dealer will revert on the "on trial" method again. If pianos could be sold in that way forty years ago when the people were not musical as they are now, why can it not work now when music appeals to all? And this through the radio! Let the dealers try it. Teach the salesmen what a real delight it is to take a piano into the home of a prospect and then find that a competitor has placed a piano in the same home and begin the battle for the sale. One helps the other. Those were the days of real piano selling. The old timers know what this means. ¶ Stop talking about how bad the piano business is, and work to the end that the piano shall be given an opportunity to tell its message of tone in the homes of the people. The Baldwin is doing this. Those who can not afford the radio broadcasting can do it in what is looked upon now as the primitive way of the past. Try it out. It will cost little, and in these days of automobiles there will be given opportunity to cover a wide range of territory that was impossible in the old days when the pianos were hauled on wagons hired from the local livery man.

Ohio Joins Up

At an executive meeting, officials of the Ohio association decided to accept the invitation of the National Association of Music Merchants, thus ending a political deadlock which has existed ever since the first change in the national constitution was instituted. It is an important move, for Ohio is one of the strongest and most active of all the state associations. The bold move of President Roberts in advocating a reversion to the old system has thus brought results, inasmuch as it removed the chief cause of Ohio's dissatisfaction. Ohio now will have direct representation on the Board of Control, instead of indirect representation through its commissioner, for there is no reason to doubt but that Ohio's application will be acted favorably upon at the earliest opportunity. It is to be hoped that this means the end of association politics as a disruptive rather than a constructive force.

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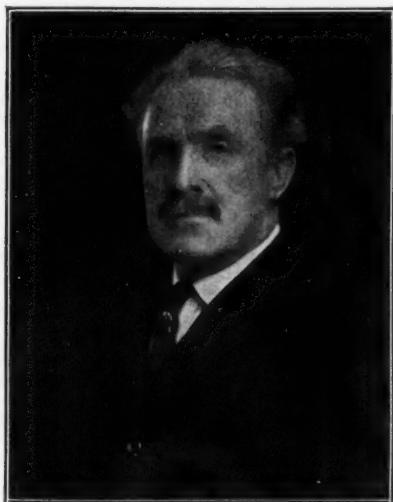
Official News from the Music Industries Chamber of Commerce

William J. Bogan to Address Conventioneers at Chicago

In the big promotional work which is being carried on for the cause of music from the educational angle by the National Bureau for the Advancement of Music, in cooperation with the Music Supervisors National Conference, there exists nowhere in the country a more encouraging example of what may be accomplished in this direction than in the public schools of Chicago. The man to whom all credit should be given, particularly in connection just at this time with the very successful carrying out of a plan to include class instruction on the piano in the Chicago schools, is William J. Bogan, the present Superintendent of Schools in that city.

Mr. Bogan has very graciously accepted an invitation to deliver an address at the Wednesday morning session of the National Association of Music Merchants' Convention to be held at the Drake Hotel, Chicago, during the week beginning June 3. Mr. Bogan is one of the most outstanding figures in educational circles in this country. His career as an educator preeminently qualifies him to hold the position of distinction and trust to which he was appointed by the Chicago Board of Education in 1928. For one year prior to this appointment, he had been acting superintendent and for three years prior to that time, assistant superintendent. One of Mr. Bogan's first official acts was to appoint as music supervisor, Dr. J. Lewis Browne, a man widely known as an eminent musician and educator.

Mr. Bogan's educational career began as a teacher in the elementary and high schools in northern Michigan. He later taught the first to eighth grade in the Washington elementary school in Chicago and his remarkable success in American-



WILLIAM J. BOGAN

izing foreigners in that school attracted the attention of the Chicago Commercial Club. During the period when he was superintendent of the Washington school, Mr. Bogan served during the summer months as superintendent of Vacation schools, then conducted under the auspices of the Chicago Woman's Club and performed a remarkable service to Chicago by bringing health and happiness to thousands of children in the congested sections of the city.

Later Mr. Bogan was superintendent of the Chicago Athenaeum, a combination of high school and business college. In 1923 Mr. Bogan was principal of Lane Technical High School with an enrollment of five thousand and this school achieved nation-wide prominence as one of the leading institutions of its kind in the country.

Following the world war, Mr. Bogan was head of the Knights of Columbus free evening school.

Mr. Bogan is a graduate of the University of Chicago. He completed a standard technical course as well as several courses in electrical physics at Armour Institute and for several years studied music at the Chicago Conservatory of Music for Private Teachers. The Civic Orchestra, Civic Choral Society and Sunday afternoon concerts at Lane Technical High School were organized by Mr. Bogan under the auspices of the Civic Music Association. He has been President of the Chicago Division of the Illinois State Teachers Association and was first President and served two terms as head of the Chicago Community Center Conference.

Several years ago, Mr. Bogan was invited to accept the position of deputy superintendent of education for the state of Massachusetts but declined because of his greater interest in Chicago and its educational problems. In the summer of 1926, Mr. Bogan was lecturer on education at the State University of California at Berkeley.

Mr. Bogan will speak to the members of the Merchants Association and their guests on the general subject of music in the public schools and will undoubtedly pay special attention to the manner in which piano class instruction has been incorporated in a large number of schools in Chicago. This instruction was begun last September and it is understood that there are today approximately eight thousand children studying the piano in these schools.

Members of the Merchants Association and the entire

piano industry are vitally interested in this subject. The Merchants Association is naturally taking a special interest in the address of Mr. Bogan because the Association has a very active part in the work now being done by the Bureau for the Advancement of Music, having furnished the funds for the first meeting of the Piano Section of the Instrumental Affairs Committee of the Music Supervisors National Conference which was held in New York in January, 1928.

Rudolph Ganz to Appear as Soloist at Convention

Highly appropriate as a feature of the banquet program to be given in connection with the twenty-eighth annual dinner of the National Association of Music Merchants at the Drake Hotel, Chicago, June 6, will be the appearance as soloist of Rudolph Ganz, the distinguished conductor-pianist, internationally known as one of the world's greatest artists. Born in Switzerland, Mr. Ganz has spent a large part of his life in this country. He is at present, Vice-President of the Chicago Musical College and a member of the faculty of that renowned institution.

Mr. Ganz made his first concert appearance in New York in February, 1906, as soloist with the New York Symphony Orchestra, under the direction of Felix Weingartner. After three years filling European engagements, Mr. Ganz returned to the United States and during the following nine years played extensively as a concert pianist in this country and Canada. He had firmly established his prestige as a pianist before he was invited to appear as a guest conductor of the St. Louis Symphony Orchestra in 1921. The impression he made on that occasion resulted in his being selected as permanent director of that orchestra, a post which he filled with distinction for six years. He also appeared as guest conductor of the New York Stadium Concerts and of the Hollywood Bowl and the San Francisco Symphony. In writing of Mr. Ganz, a distinguished San Francisco music critic said that he "is a poet who has successfully fused romanticism with the modern spirit."

Mr. Ganz has been twice decorated. In recognition of the indefatigable zeal with which he furthered the cause of French music during the past twenty years, he recently received the distinction of membership in the Legion of Honor at the hands of the French Government. As a further recognition of his services to music, he has just received his diploma of election to the Royal Academy of Florence, Italy. Mr. Ganz, however, never forgets to include American music on his recital programs and also on orchestral programs. While he was conductor of the St. Louis Orchestra seventeen American composers were heard in larger works at the regular concerts and at the "pop" concerts thirty-nine American composers were represented.

To give a word picture of what Mr. Ganz looks like might be difficult but he has been referred to in a wide variety of ways by daily paper writers. He has been called "military," "athletic," "a bit round-shouldered," "sane looking," "healthy," "frail," "friendly," "stern" or again "winning his hearers with a twinkle in his eye before he ever plays a note." He has been variously described as looking like a "business man," like "a diplomat," "a banker," "a general in civilian clothes," "a railroad magnate." He is "the Kitchener among pianists," the "King among Liszt players," the "true apostle of Beethoven," "the aggressive propagandist of the new." He is a "classicist" and "a modernist," a "lover of piano acrobatics" and "too noble to stoop to sheer pyrotechnics." He "plays as Melba sang," as "Mansfield acted"; he is "the poet at the piano," the "poet-philosopher"; he is "academic," he is "romantic," he is "aggressively personal in his interpretations," and he "will never interfere with a thought of the composer." He is an "aristocrat among artists," "yet democratic in his manner."

In short, as a San Francisco paper puts it: "just Ganz and only Ganz."

President Roberts and the Banquet Committee have special satisfaction in having the opportunity to present to the members of the Association and their guests at the annual banquet an artist of such distinction and standing as Rudolph Ganz.

"Let's All Put Our Shoulders to the Wheel"

HERMANN IRION

Assembled at the Drake and Stevens Hotels this year will be the largest number of industrial exhibitors ever brought together at any one time and place. The music and radio trade shows held during the same week in Chicago will present every known type of modern music making instrument and radio receiver made. Perhaps never again will there be more strikingly presented the whole panorama of the music and radio fields.

It is most essential at this time, when the industry is going through what might be termed a critical adjustment of its entire structure, that its problems be discussed and viewed from every angle by every factor in the trade. It is only through the combined action of the industry that these problems can be solved and the convention is the one general meeting place provided for that purpose.

On every side, opportunities are arising through the concerted efforts of some bureau or agency acting for the music industry. In the public schools, the concert field, the movie-tone, in fact, in almost every line of human endeavor these groups are creating new openings for the alert dealer or manufacturer. To me, all of this promotion is like a big

switchboard which awaits only the proper contact or plugging-in to show results. Although much work is necessary, it must not be forgotten that the ground-work is laid. It needs only the adaptation of the ideas offered to the requirements of your particular town or territory.

Let's all put our shoulders to the wheel this year in order that next year may find us farther along than ever before. That is the reason for the convention. Not one dealer, jobber or manufacturer can afford to be absent.

Ampico Recordings Used in British Radio Programs

The American Piano Company announces that an Ampico has been installed in the London studio of the British Broadcasting Corporation. This corporation holds the government monopoly of radio broadcasting in England, Northern Ireland, Scotland, and Wales. It operates from a central station in London and controls twenty-two subsidiary stations at strategic points throughout the British Isles. In a national "hook-up" programs are distributed through the Post Office telephone system and rebroadcasted from all the other stations.

Every radio receiving set is taxed ten shillings, which is collected through the Post Office. A percentage of this tax is the principal source of revenue of the British Broadcasting Corporation, as it does not broadcast programs sponsored by any company to advertise its products. In 1928 this tax was paid on two and a half million sets and during the previous year a varied program of entertainment was "on the air" 68,000 hours.

New York Manufacturers Meet

At the annual meeting of the New York Piano Manufacturers' Association, Gordon G. Campbell was elected president. Other officers elected were: first vice-president, W. E. Janssen; second vice-president, C. Albert Jacob; secretary and treasurer, Albert Behning. The meeting was chiefly devoted to a discussion of trade conditions, and the formulating of a minimum budget for the year. The meeting was also marked by the resignation of E. M. Reulbach, for the past several years commissioner of the organization.

Willis & Co. Had Good Year

Willis & Co., American Piano Company's representatives in Montreal, Canada, showed a successful year, according to reports given out at the annual meeting of that company. A notable feature of this success is that the company specializes entirely in pianos. It has represented the American Piano Company lines for over forty years. All of the officers of the company were re-elected.

W. L. Pace Dead

W. L. Pace, president of the Pace Piano Company, with stores in Beaumont and Houston, Texas, died at his home in Beaumont on April 3, at the age of sixty-three. Death followed an attack of acute indigestion. Mr. Pace was one of the pioneers in the piano business in Texas, having established his first store over thirty years ago. He is survived by his wife and seven children.

Ohio Votes to Affiliate

At an executive meeting of the directors of the Music Merchants Association of Ohio, held in Columbus, a resolution was passed to become affiliated with the National Association of Music Merchants. This resolution will undoubtedly be acted upon during the coming convention. It was also decided to hold the annual convention of the Ohio association in Columbus, September 9-11.

Fifteenth Jenkins Store Opened

The J. W. Jenkins' Sons Music Co., Kansas City, recently opened a new store in the Plaza Theatre building, that city. The store, which is to be known as the Plaza branch, is under the direction of Paul Wesley Jenkins, a son of J. W. Jenkins, 3rd. It is the fifteenth store in the Jenkins chain.

New York Piano Merchants Elections

All officers of the New York Piano Merchants' Association were re-elected at the annual meeting of that body held on April 17. The officers are: president, E. J. Pettinato; vice-president, Charles Jacob; treasurer, Valentine J. Faeth; secretary, Albert Behning.

New Hamilton Store

The S. Hamilton Company has opened a new store in the East Liberty business district of Pittsburgh. The new store is three stories high, and was converted from its former use as a residential hotel for its present purpose.

Rambling Remarks

(Continued from page 58)

so much as energy and perseverance on the part of the tuners and piano lovers.

The plan could be amplified or qualified to suit the particular part of the country in which it is being used. But can one visualize what the result would be if every division of the N. A. P. T. would put it into operation?

The initial step seems already to be bearing fruit here in California, and the broadcasting stations are showing a willingness and inclination to put on more piano numbers, so that we feel encouraged to believe that as we proceed with the other steps we shall get results.

Other Interesting Material

In the same issue there appears a reprint of a radio talk delivered by William C. Stonaker, vice-president of the New York Division of the N. A. P. T. This series has already been commented on by the MUSICAL COURIER, and there is nothing to add, except that this talk, as the others, is valuable and presented in an interesting manner.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



The Rape of Authority by So-Called Managers, Who, in Fact, Are Mismanagers—The Caste Problem in Big Stores.

Often one runs across so-called managers of piano warerooms who are so filled with their own importance that they mismanage. That is, they expand their self-importance, especially if they have the giving of orders for new stock, and make this apparent by their treatment of the employees and those who have things to sell.

This is more apparent in department stores, where department store politics cause the employees, especially the managers of departments, to utilize two-thirds of their time in store politics, leaving about one-third of the time they are paid for to be applied to their real business duties.

The Rambler knows several of these self-important personages who masquerade under the titles of managers that really insult men when they present their goods for consideration. This is found in two or three of the piano departments of houses that take great pride in claiming the dignity and courtesy extended to all visitors. It is just as much an extension of courtesy to treat those who have things to sell as it is to be polite to those who want to buy. Yet there are piano managers in some department stores who can be as insulting as it is possible for a man in business to be, and many is the roadman who could tell of actual slights that would justify a knock-down if the traveling man could afford to besmirch his own feelings by so doing.

One so-called manager The Rambler has been in contact with and had the opportunity of observing, who not only is discourteous to the hard-working men along the piano trails, but who is just as insulting to those he is hired to manage. That little minded fellow is so conscious of his own supreme importance that he openly says so by his discourtesy and his arrogance. That well-advertised quality extended to visitors to the store in question seems to be utterly obliterated when the self-admired "manager" ignores all decency in his treatment of men who visit the piano department and seek business in the way of duty to their houses.

Approaching His Majesty

The Rambler was in the office of this particular manager one day when the "secretary" of the great man of pianos entered the office and in humiliating and real-department store lower caste attitude toward the great men above them announced that Mr. — wanted to see him. The glorified majesty of pianos said, and this loud enough for the humble piano road man who was simply doing his duty, could hear, "Tell that d—d nuisance I ain't got no time to bother with him."

Then turning to The Rambler the comments that were made as to how much time he had to waste on "them fellows" made him mad as that place we hear about, but never have met up with except when in the presence of some important individuals who have been spoilt by the piano men themselves.

If some indignant traveling man would but slap the face of such a man once in a while probably there would be some little attention and respect paid to the men who supply what these mismanagers must have in stock to sell, or, learn what these men who go about the country meet up with as to piano systems, policies and new ways of selling or organizing could give as valuable information in piano selling.

It is a pity to see this same manager under discussion humble himself when one of his superiors makes an appearance on the sky-line of his own department. The

humbleness the mismanager assumes is as lowly as that he demands of those under him. The evils of caste in the big stores are many.

Just what is in the minds of these small-brained individuals is hard to determine, but The Rambler often wonders what is the attitude of such men in their own homes. Does the wife boss and teach this attitude of intolerance, or does the little man with the small mind assume that appearance of greatness and make the wife as miserable as he does those under him in the big store where this caste system applies as it does in those foreign countries we send missionaries to trying to put the fear of God in their hearts instead of a love for Him above us all?

The little mites in the piano game have no more right to assume an attitude of superiority to those who visit him than he has to compel abject subservency from those he is supposed to manage. Yet there are many such, even unto dealers who fed up with their own importance, yet probably have maturities passing into past due, feel they can pass up a caller who has traveled into his own home town with the one purpose of an interview, and be kept standing around with his hat in his hand, his brow covered with the sweat of indignation when he observes that the dealer is knowingly holding to the missing of a train when a few words of politeness would send the weary road man on his way feeling that he at least had met up with a gentleman. It costs nothing to show these little courtesies in life, even in business life.

A Perfect Gentleman

The Rambler is reminded of a lesson in elevator politeness that indicates how little some piano managers can likewise be. A lady living in an apartment building once proclaimed to her husband that Mr. So-and-so was "a perfect gentleman." The husband, of course, wanted to know the why of this praise.

"Well," said friend wife, "I was going down on the elevator this morning, and Mr. and Mrs. So-and-so were on it. When I stepped in the elevator, Mr. So-and-so immediately took off his hat."

"But how about his taking off his hat when he was in the elevator with his wife? I always take my hat off when I get in an elevator with you?"

"Oh, I never thought of that," said friend wife. (Score one for friend husband.)

This is a fair illustration of the attitude of some of those piano men who imagine their "authority" gives them the right to over-lord all people in the store below him except a piano prospect, then the hat is in hand, the back is bended, the courtesy the house boasts of is apparent. But let an employee appear on the sky-line of the canyon of humbleness as one may want to speak of this subservience, then all traditions as to true manhood are apparent. Slave days show up in the background. Mr. Blank, Manager, appears on the horizon, and all that is sacred in politeness and courtesy appears in the background waving a bloody flag, as a well known writer once said about a ghost of a composer whose compositions were being assaulted. The mind registers a protest that would belittle the commands and oaths of any stage manager working with a lot of people who submitted to such slavery and then got out and waved the national emblem and talk about American liberty and freedom.

One of these manager ants can create a more extended lot of misery than even a stage manager rehearsing a lot of jaded people who believe they are born to be great, just as is assumed this same ego by those who only appear as real leaders of an organization in the word "manager" that is printed on the free cards the house gives them.

It is to be hoped that at least one mismanager will read these lines, take a self-appreciation of himself, and then retire to the woods or wilderness, reform his attitude and treat those under him and those who call on him with that courtesy his own house brags about in its publicity.

He Is Known

Who is the mismanager in mind of The Rambler? Ask any one of the good men who travel and represent the leading piano factories of this country. The reputation of this atom for arrogance and discourtesy is known from coast to coast, and keen as he believes he is, here is one thing about the piano business he does not know. It is really thought by The Rambler that if this mismanager reads these lines he will turn to some humble servant and say, "Whoever that man is he is a d—d fool." This same mismanager will then begin an explanation as to why his sales are running behind. He will cuss out any salesman that approaches him, condemn the pianos that are on the floor, when he knows no more about tone or construction of pianos than he

does of how to conduct a piano store. The fault finding proves this. Then we wonder why it is that this one with a false knowledge of all things in general and nothing in particular can not hand in a better report for the month's business.

This particular man is a pretty bright fellow if he only would get his feet on the ground and attend to his duties of selling pianos, instead of trying to tell every piano maker how to build pianos, how to sell them, and how to "Get the hell out of here," when he should be seeking knowledge of the very men he so insults. If only he would be decent he would be a good piano man, but never a good manager.

A Suggestion from a Tuner on Ways and Means of Reawakening the Public's Interest in the Piano.

From the piano tuners of this country have come some remarkable things. The piano industry owes a greater debt to these loyal men than has even been openly acknowledged. They are the ambassadors of tone among the people. Not only are the tuners responsible, in a great measure, for the formation of correct tonal concepts among ordinary music lovers, but in a larger sense, they help to set the musical standards of the nation.

Through the courtesy of the Tuners' Journal, the lively little publication which is the official organ of the tuners' association, The Rambler is able to offer another proof of the keen interest these men take in the future of music and the future of the piano business. In the April issue of that paper appears an interesting suggestion made by P. W. Hurndall, of San Francisco, who gives some of the results of his practical attempts to revive interest in the piano in California through the radio. The article is printed in full. The Rambler confesses that he does not fully subscribe to all that Mr. Hurndall writes, but his plan does offer a practical method of starting something that will be of ultimate benefit. The article reads as follows:

How to Revive Interest in the Piano

For some time I have been racking my brains to devise a workable plan that would be of real benefit not only to the tuners but to the whole piano trade. The following is an outline of my conclusions:

(1) To get as many private individuals as we tuners possibly can to write or telephone to the big broadcasting stations and request them to feature more piano music in their programs.

(2) After the stations have been convinced that there is a real demand for piano numbers to call a meeting of the dealers, the tuners and the music teachers in various communities, appoint a committee and formulate plans for inducing and aiding the stations to put on regular weekly piano recitals of good music, of say half an hour. With the weight of the influence of such a body behind it, this accomplishment should not be difficult. At each recital have a competent announcer give a little talk on the piano, its music, its care, tuning, and so forth.

(3) To induce the stations to put on weekly half-hour recitals by students who are sufficiently accomplished and advanced to be acceptable to the musical director of the station. In every city there are plenty of such students who can play as acceptably as many of the professionals now employed, and who would feel flattered to be called on to play over the radio. It would be the duty of the local committee to guarantee to provide such students. At each recital the announcer would give the piano number to be played, the name of the performer and the name of the teacher. It can readily be seen that this would be a great stimulus to both students and teachers.

The basic idea is to revive an interest in the piano and piano music, believing that an increase in demand for tuning service will naturally follow.

The first step, namely, to get the broadcasting stations to believe that there is a real and genuine desire on the part of the public for more piano music is the most difficult, and a certain amount of diplomacy must be employed to this end. After the stations have been bombarded with enough 'phone calls and letters to wake them up the rest will not be so hard.

All of the tuners of the San Francisco division have been instructed to suggest to their patrons, especially those interested in piano music and those having children who are piano students, the desirability of hearing more piano numbers over the radio and the benefit this would be to the students; also to ask them whenever a piano number is given to call up the station, compliment it on the excellent rendering of the number, emphasize the enjoyment derived from it and state how acceptable more of the same would be.

These calls from private individuals have great influence with the stations, and they put on the air the kind of music on which they receive the most compliments.

Announcing the names of the teachers of the performers would be invaluable advertising for the teachers, and as they would be furnishing the talent free of cost to the stations there could be no objection to doing this. It has been suggested that as there is considerable professional jealousy among teachers this plan might foment trouble, but this could be avoided by making an alphabetical list of the teachers and giving them their opportunity in rotation.

I really believe the plan would show itself to be of enough importance to the whole piano trade to be considered worthy of financial aid by the manufacturers. As a matter of fact, financial aid would not be needed

(Continued on page 57, preceding)

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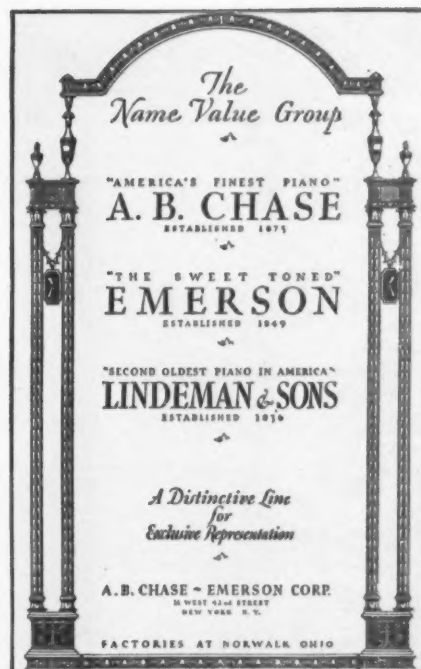
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